

SEVEN DAYS

NOMINATE!
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WINNER



a little bit COUNTRY

Jazz violinist Regina Carter
explores traditional American
music on her new record

BY DAN BOLLES, PAGE 30

PARADISE LOST?

PAGE 16

Neighbors try to save a pond

ROSSINI RULES

PAGE 26

Two VT operas play for laughs

CULINARY CATCH

PAGE 40

Go fish at Burlington's Bleu

JAZZ FESTIVAL STARTS THIS FRIDAY! PAGE 63



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Shane Hardiman Trio

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Tuesday, June 3

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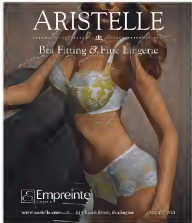
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MAY 25/26, 2014

34

Percent of Vermonters favoring expanding testing for

9

Percent of Vermonters who are

57

Percent of Vermonters "supporting" the bill



SOURCE: CASTLEFORD/PEW RESEARCH INSTITUTE SURVEY

Marijuana Advocates Smell an Opportunity

The Marijuana Policy Project last week touted results of a poll commissioned that found a majority of Vermonters favor legislation that would legalize medical marijuana.

"People are increasingly comfortable with this idea, that marijuana should be regulated instead of criminalized and sold in Vermont," MPPI's New England publicist David "Red" Brown says. "Paul Hentze was reported in the DH Message blog."

According to the Castleford Polling Institute survey, 37 percent of Vermonters favor legislation expanding and testing pot, 34 percent oppose it and 9 percent were undecided. The poll's margin of error was plus or minus 3 percent.

A study on legislators' potential fiscal impact in Vermont is due out next year.

Not everyone is sold on the idea. House Speaker Shira Smith (D-Montpelier) and Senate Judiciary Committee chairman Dick Sears (R-Barnesburg) have opposed previous efforts to relax the state's drug laws. "I'm totally opposed to the whole push to legalization," Sears said. "I think next year is too soon to have it, certainly." He suggested Vermont would be better off than other states in waiting what happens in Washington and California, two states that have legalized medical marijuana.

Last year, Vermont de-criminalized possession of less than an ounce of marijuana, but people could still face fines of \$300 to \$500.

The poll revealed that support for legalization in Vermont is 80 percent among Democrats. Just 34 percent of Republicans are in favor of the idea. Support was low, highest among people age 25 to 34.

facing facts



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The 10th day of the Vermont City Marathon. The state is at risk. The state is at risk. The state is at risk.

\$19 million

That's the operating budget of the Vermont Psychiatric Center, scheduled to open the July in Berlin. The hospital has built so many beds in Vermont's Vermont State Hospital, which was destroyed during Tropical Storm Irene in 2011, but its operating budget is almost the same.



TOP FIVE

More on the top five stories of the week.

1. "Anticipating the 10th Avenue Avenue 8 Ave Road" by Alice Lee 11. Space in the state of Vermont is at risk. The state is at risk. The state is at risk.
2. "A 2014 Survey of Vermonters' Food Stamp" by Steven Dyer 11. Food stamps are popping up all over Vermont, so we checked some of them out.
3. "Superintendent Smith's: Why Vermonters Top Jobs in Education Turn Over So Quickly" by Alia Hirsch 11. Hirsch says that of Vermont's top jobs in education, only one is leaving their posts this year. Which is wrong with the job?
4. "Vermont Legislators Have an Airplane" by David 11. Vermont legislators are popping up all over Vermont, so we checked some of them out.
5. "The Vermont State in the State of Vermont" by David 11. Vermont is at risk. The state is at risk. The state is at risk.



tweet of the week:

@ThisVt

@ThisVt: Vermont's top jobs in education. Only one is leaving their posts this year. Which is wrong with the job?

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benefit from the \$13 million in energy savings created by Vermont Gas' efficiency programs every year.

- school administrators that can maintain or add staff or programming thanks to lower energy costs.
- people whose towns served by the project will receive tax payments.
- Vergennes residents who voted 70 percent in favor of bringing natural gas to the city.
- small-business owners who can hire and build their businesses here.
- large-business owners that, like Cabot, estimate they could save as much as \$3 million every year to reinvest in the business, employees and community.

• employees at Vermont companies like ECL who can provide nicely employed building the project.

• Vermont residents who work at, and are suppliers to, the International Paper mill.

• residents of the Champlain Valley who will breathe cleaner air thanks to reduced greenhouse-gas emissions.

• farmers looking for a way to sell renewable methane gas produced by their cows and transported via the pipeline.

• single-family producers who can cut their up-baking costs in half by using natural gas.

While Vermonters are passionate about more issues, the benefits of the Addison Railroad Natural Gas Project are clear: Natural gas is safer, cleaner and about half the cost when compared with propane or fuel oil. The reduced energy bills encourage job creation and retention, giving Addison and Rutland counties the economic advantage that Champlain County has enjoyed for almost half a century.

Look beyond the headlines to see the goal of Vermont's largest infrastructure project: serving the public good. There is clear support for the Addison Railroad Natural Gas Project — you just need to look for it.

Steve Mark
COLLIERVILLE

Work is a spellchecker for Vermont Gas.

disaster" May 31. But thankfully cameras go back further than the internet or NATV's digital recall.

I have fond memories of the Straw movie theater that was part of the Jack Straw Inn on the Moonshine Road. That theater had traditional movie seating before the not-a-bag-of-enough-actors, and a glassed-in bar area up above in place of the balcony, where off-top patrons could drink and watch the movie. My late pal Bill Hunter and I caught a rare one-night-only showing of Robert Downey's *Greaser's Palace* there in senior high school. Though we weren't old enough to smoke, the movie

was astoundingly improved by the laughter from the drinking viewers up top.

The first-run showing of *The Gambler* proved particularly memorable when one drinking audience member up top broke out in raucous laughter when a boom mike dropped into view; thereafter, everyone in the theater was keeping an eye out for the no-no hidden microphones and every eruption of laughter indicated a find. It wasn't really a drinking game for as under-21 viewers in the seats the site, but we participated fully, and it sure improved the movie!

Further north, the first-run movie theater that used to be in the little strip mall in Landisville also opened a short-running area. Living in the area from 1979 to 1983, I got to attend with friends often, and we mostly enjoyed a beer or drink with the show.

I'm not sure when that theater shut down, but that's two Vermont first-run movie theaters with bar serving alcohol patrons 18&+ that I know of and frequented.

Stephen R. Bisette
BURLINGTON

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WTF INDEED

Twenty-five century road is very only track the "first theater in the country to serve alcohol during first-run movies" back to 1893, as cited in [WTF] "Why can't moviegoers buy beer or wine in Burlington area


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in partnership with



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THE MAGNIFICENT 7
COLUMBIA
BY MICHAEL

CLASSIFIEDS

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the MAGNIFICENT 7

MUST SEE, MUST DO THIS WEEK

COMPILED BY COURTNEY COFF



①

SATURDAY 21 BRANCHING OUT

Where better to celebrate green leaves and budding blossoms than at the **New England Tree Climbing Championships**? In addition to adventure features, the rugged top athletes who go seek for limbs in a competition that tests their mental and physical stamina in categories such as speed climbing and aerial rescue.

SEE CALENDAR LISTING ON PAGE 22

②

SATURDAY 31 Feathered Friends

Over the past 20 years, the bald eagle has made an incredible recovery in Vermont. Biologist John Buck discusses these remarkable raptors with bird lovers young and old at North Branch Vermont Center's **Wildfest**, a family-friendly ode to birds and to offers opportunities for nesting and migration, species with native waders, birds activities and more.

SEE CALENDAR LISTING ON PAGE 22

③

SATURDAY 31 Buggin' Out

To the uninitiated bug bites. Attendees of the **Advent Blackfly Festival** combat zapping a small but pesky insects with a light-hearted attitude. Combined with music, dance, the last 100 of this day-long fly fest featuring a formal show, themed live and a long parade complete with eclectic costumes and synchro and bug puppets.

SEE CALENDAR LISTING ON PAGE 22

④

TUESDAY 3 Piano Man

Beloved on the very large piano, James Barker was known for his eccentricity and over-the-top showmanship. Offstage, his life was mirrored by swollen and drug addiction. Leg Slater's compelling documentary **James Barker** reveals how Barker's offstage life mirrored his genius with an intimate view of his photographs and never before seen concert footage.

SEE CALENDAR LISTING ON PAGE 22

⑤

MONDAY 2 Leading Lady

The New York Times says **Leslie Oles** "justifies the role of boss as a leader." With an adventurous and sometimes aggressive playing style, the award-winning talent is turning heads in the world of progressive jazz. In dynamic performer and her quartet light up the stage as part of the Bull Reggae Dream Jazz Festival.

SEE CALENDAR LISTING ON PAGE 22

⑥

ONGOING One in a Million

In a world populated by billions of nameless faces, three artists have set out to celebrate and celebrate with **Impressions**. From Bull, Jordan Douglas and Cameron Schmidt examine how human beings are both unique and ever-lasting in their stage at the BCA Center's Remont, Melrose Park.

SEE ART LISTING ON PAGE 22

⑦

SUNDAY 1 Tight Trio

Acoustic trio members are as solid as rock itself. But with the sound that plays like a well-oiled jazz trio, the guitar, bass and drummer who compose **Ocean of Music** trio is an old head by breaking away from the genre's tropes. The trio is part of the Burlington October Jazz Festival.

SEE LISTING ON PAGE 22

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Congressman for Life?

For all the ink spilled over why or may not challenge Gov. **PETER WELCH** this fall, barely a drop has gone to this year's other top-of-the-horror race: for Vermont's lone seat in the U.S. House.

That's not terribly surprising. Since 2006, when then-Senate president pro tem **PETER WELCH** claimed the open congressional seat by defeating former Vermont National Guard adjutant general **MARTHA RAHWILL**, the Norwich Democrat has avoided a real challenge.

This year looks no different. So far, only 2012 Republican nominee **MARY BUNDA** and personal independent candidates **JERRY THORILL** and **TED BRONKH** have announced plans to run. Compared **PETER WELCH** dined with the nation last year but told Screen Days in February he'll side again.

According to Vermont Republican Party chairman **DAVID SANDOZ**, "a couple others" are pending a run, but he doesn't sound optimistic about the GOP's chances.

"There's a lot of handwringing in that race, obviously," Sandoz told says "Congressman Welch is well-entrenched in Washington, D.C., politics and has a lot of money and a lot of name recognition."

Sandoz is having a hard enough time drumming up Republican candidates to take on Democratic incumbents with less campaign cash and political experience than Welch. He says it's only "possible" the party will field candidates for each down-ballot position as attorney general and state treasurer.

"The Republicans [in Vermont] as on the ropes," says longtime Associated Press bureau chief **DAVID GRAY**, now vice president of communications for National Life. "They need to pick their fights strategically, figuring out what's the best return on the dollar."

That may not be as a race for federal office. While Vermonters seem willing to back Republicans for governor, they're less inclined to send them to Washington. Last time it happened in **WILLAM WELCH** (first run for U.S. Senate in 2000 — a year before he fled the party and became an independent).

Republican **DAVID BUNDA**, who served as secretary of administration to former governor **JIM DOUGLAS**, says Welch benefits from a "disincumbency" because Vermonters and their congressional delegation.

"They don't get the press scrutiny that other positions like the governor get," says Smith, whose chief last summer as Vermont president of the Post-Political Communications.

Beyond that, Smith credits Welch with "positioning himself so that he has appeal to both presidents, moderate Republicans and Democrats."

"It's likely, he's a straight-shooter and he likes to work with you to get what you need or what you want," Smith says. "He's also got plenty of money to the bank."

Welch reported having \$1.6 million in his campaign account at the end of March. In the first quarter of the year, he raised 79 percent of his \$72,250 in campaign contributions from special interest groups — most based outside of Vermont.

Smith, who raised just \$4,000 in his first race against Welch in 2012, says he plans to focus on campaign finance this fall.

"If you're a Vermont representative, why aren't people from Vermont supporting you?" he asks. "Why is your money coming from out of state?"

**HOW LONG DOES
87-YEAR-OLD PETER WELCH
PLAN TO STAY IN CONGRESS?
HE WON'T SAY.**

Welch defends his handwringing, saying that in a "post-Gitmo United world," special interest groups can "decide" a congressional race and try to "flood the servers."

"So I raise money to be prepared," he says.

Smith, who lost to Welch 23 to 77 percent last time around, says he learned a lot about "time management" during the 2012 race and plans to rely more on "grassroots" supporters to get out the vote. As a full-time police officer at Woodstock, the Hardwick resident can't exactly appeal the summer and fall traveling the state. But he says he's got one major advantage:

"I will be the only candidate who's come back a second time," he says.

Welch declines to speculate as to why he hasn't faced a tough race since 2006.

"What I control is how I work, how hard I work, and how engaged I am with Vermonters," he says. "What others decide to do — whether in mount a campaign or not — that's up to them."

How long does the 87-year-old plan to stay in Congress? He won't say.

"One day at a time," he says. "One election at a time."

And will he run for the U.S. Senate if Sen. **AMERICA BUNDA** (D-VT) retires in 2016 or if Sen. **BENNETT RANDOLPH** (D-VT) retires in 2018?

"Well, I fully expect both of them to run and I support their running. They do a great job," he says. "I hope they run and I expect they both will."

Right, but what if they don't?

"I just told you my answer," he says. "I hope they both run and I expect they both will."

Captivated by (trying to give a political) colonial-era past, Welch cycles right back. "You're asking speculative questions," he says. "I don't speculate that much."

School's In

Contributions from Education was caught off guard by the city's Town Meeting Day vote against a \$66.9 million school budget, admits the advocacy organization's treasurer, **CHERYL WOOD**.

That won't happen again Tuesday, he says, when Burlingtonians go to the ballot box to choose between a revised \$67.4 million budget and a \$66.7 million deficit budget.

"I think people are ready to move forward," he says. "We just need to believe our's the time to show support for the great things going on in the Burlington school system."

To make its case, the pro-budget group has raised \$1,644 from 37 donors, according to a report filed Tuesday with the secretary of state's office. That money has largely gone to lawn signs, a full-page ad in the *Burlington Free Press* and 16,000 pamphlets the organization is distributing to Burlington voters. Only six donors contributed more than \$100, two of them, Mayor **MARC WHEATON** and his wife, actress **GISELE**.

Wood says that some 300 volunteers have signed up with B70K to make phone calls, knock on doors and march down Church Street next Monday in support of the revised budget.

Organized opposition has been scarce. Last Monday, Ward 4 school board member **SCOTT SHAW** held a press conference calling on the city to send another round of absentee ballots to anyone who requested them on Town Meeting Day. Among the effort, behind the scenes, were Vermont Republican Party vice chairman **MARY THORNTON** and longtime GOP campaign **DAVE BROOKS** — both of whom aided the secretary of state's office about it.

During the 2012 election cycle, Brooks ran Vermonters First, a conservative super PAC that spent more than a million dollars backing Republican candidates. The group was almost entirely funded by Burlington resident **AMERICA BUNDA**.

Since January, Brooks has served as Vermont executive director of American Majority, a national conservative group dedicated to training candidates for school board and other down-ballot offices.

In March, Shanks wrote on American Majority's website that "three of four candidates who worked with the organization [at a January training] and me in Burlington were their racist." The only one mentioned by name was Shanks, who was quoted by Reuters as saying, "I was the top vote getter in the entire city. Thank you American Majority."

Shanks did not return calls for comment and American Majority's national executive director, **JOHN MATTIOLA**, declined to identify the group's other elected trustees, saying, "It would be up to them to tell you."

Shanks, who received a \$1,000 donation from Burlington when he ran for office in March, expressed surprise at last week's press conference that he was quoted in the *American Majority*'s website. He said he thought the "nonpartisan" training had been put on by the *White House Institute*, a conservative think tank.

Shanks also said he knew of no organized opposition to the school budget. That changed pretty quickly. Research this week, Shanks says he decided the day after the press conference to start a new organization dedicated to raising in school spending.

"I don't want this to be a one-time effort," he says. "I want this to be a rock in the school-district for years to come."

To that end, Shanks ordered up 1,000 worth of lawn signs, he says, and quickly distributed them to those who share his view that, "There's not accountability to the lack of student outcomes. There's no accountability for the mass."

Shanks says he hasn't collected "a single penny" for the effort and won't take more than \$100 from any donor, including Burlington. He says the longtime advocate for independent schools is not behind the effort and hasn't yet committed. Burlington did not return a call for comment.

Media Notes

Readership of Vermont's daily newspapers continued to decline over the past year, according to new data from the Alliance for Digital Media, as it tracks based on people that tracks circulation figures.

Among the Vermont papers audited by AAM, clicks were steepest at the *Burlington Free Press*, which lost nearly 24 percent of its total readers audience and nearly 17 percent of its weekday audience between March 2013 and March 2014. In that period, combined print and digital circulation rose from 36,526 to 38,949 on Sundays and from 28,099 to 24,104 on weekdays — the sharpest one-year declines in years in the *Greenwich Free Press*. Higher growth in the paper's digital subscriptions failed to make up for precipitous drops in print circulation. On Sundays, the number of papers printed fell by a quarter over the past year, from 36,906 to 27,041,

and by nearly 22 percent on weekdays, from 28,885 to 20,763. That's a 44 percent drop in weekday circulation from five years ago when the *Free Press* printed 32,266 copies, and a 37 percent drop from a decade ago, when it printed 42,964 copies.

Print circulation remains critical even as newspapers look to grow their online audience, because advertisers still pay far more for print ads than for digital ones. Live-changing standards for reporting digital readership make it difficult to draw conclusions about how Vermont newspapers are growing their online audiences.

For instance, the *Free Press* included in its overall circulation totals some 1,200 online copies it says were accessed by educational institutions. The number of individuals who paid to access the paper's website at its tablet and mobile apps increased this year from 1,249 to 1,416.

Both the *Burlington Free Press* and *Burlington Journal*, which are owned by New York-based Digital First Media, reported reasonable rise over their digital audience. But of the roughly 1,000 people counted as these papers' online readers only about 500 paid for access to either.

Meanwhile, weekday print circulation at the *Burlington Journal* decreased by 16 percent over the past year to 5,173 and by 13 percent at the *Kennebec* to 4,384. Both papers' print run were down 49 percent from a decade ago.

Neither the *Newspaper Daily Express* nor the *St. Albans Messenger* report readership numbers to AAM, while the *West Haven*, NH-based *Valley News* belongs to a different reading organization. According to *Valley News* publisher **IAN MCNEIL**, weekday readership at the bi-weekly paper was 14,313 in calendar year 2013 — down slightly from 15,337 the year before.

The *Island Herald* and *Barnstable Reporter* (Free Press) which are owned by the Vermont-based Mitchell family dropped their AAM membership after last September's reports, according to AAM spokeswoman **NICHOLE MATTHEWS**. At that point, the papers' total weekday circulation was 11,280 and 5,788, respectively.

The *Middlebury* weekday print circulation of 10,412 was down 24 percent from five years ago and 51 percent since March 2004. The *Times Argus* printed 5,204 copies last September — 30 percent less than five years ago and 52 percent less than a decade ago.

But even Vermont daily is battling readership. The St. Johnsbury-based *Caledonian-Record's* total circulation has grown slightly over the past five years to 9,848. And even as print circulation has held relatively steady, dropping just 4 percent over the past five years and 13 percent over the last decade.

Deborah Paul Hulet worked as *Free Press* Web's communications director from November 2008 to March 2013.



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A Suspicious Death Draws Attention to Burlington's Homeless Encampments

by MARK O'NEIL

Under plastic sheeting sealed in water in a Styrofoam cup on a picnic table next to a loaf of white bread, soggy T-shirts hang from a rope strung between two trees. Trash canisters line a concrete ramp. Inside a handful of large tents, sleeping bags and cans of Natural Light were visible.

It looked like Matt Sweet, his girlfriend, Renee Dwyer and other members of their "street family" had been living for weeks in a remote corner of Burlington's North Beach Campground.

But it was just days earlier they were ejected from their tents in one of Burlington's longest operating homeless encampments, in the woods off Pine Street, because another resident had been found dead under suspicious circumstances.

Burlington officials scoured the homes or so people who had come, over weeks and months, to see them less as part of a community.

"Many are in shock — these were their homes," said Matt Young, a member of the Howard Center's Street Outreach Team. "We thought of this like a tornado hit, but an area and many people have been displaced. What happens here? You have FEMA, the Red Cross. But this is not that kind of situation."

Their predicament draws attention to encampments around the city, where homeless residents live hidden from view in patches of urban forest — off the Burlington Lake Park, on the Intervale and elsewhere. Authorities typically look the other way unless they are compelled to act, and many of these small, off-the-grid communities have existed for years, some are occupied year-round.

A number of the residents suffer from addiction or mental illness and are either unable, or unwilling, to succeed in social service programs available to them.

After authorities broke up the Pine Street encampment, residents received bus passes and met with officials from the Agency of Human Services to see if they would qualify for long-term housing. They were told they could pitch tents for three days at the North Beach Campground. But as the final hours of that arrangement ticked down, none knew where he or she would be living.

"Our refuge is no longer ours," said Sweet, who had lived at the encampment

for most of the past two years. "That's the huge question — where? And we've going to get harassed there?"

The Pine Street encampment, several workers say, had a reputation as the most hospitable in the city, and sometimes held 20 or so people in a cluster of tents and crates about 70 yards into the woods near Burlington Electric Works. With the help of other campers, one or

described as the community's founder and leader.

Delaide told police he had Bryant once in the forehead in self-defense after Bryant broke into his tent, according to recent documents.

"Had to do what I had to do," Delaide told police, according to a police affidavit. No one has been charged in connection with Bryant's death, Delaide

said. He had lost her apartment a couple months ago while unemployed.

"I didn't know who else to turn to," Delaide said, adding she has struggled with alcohol addiction. "I didn't even have a tent. With Marky, I just knew it was safe. He said, 'Come on down, I got you extra food.'"

But the campers said that Delaide could be volatile, especially when



Mark Sweet and Renee Dwyer at North Beach

two whose hair band people have even lived there in the past.

"They have been particularly vocal," Young said. "Lot of friends, would meet people at the food shelves, Salvation Army, City Hall Park, and if someone seemed lost, they would say, 'Come down in Pine Street, we'll take care of you.'"

All of that changed on May 17, when a recent arrest was found dead in one of their tents. Someone called the police — many of the residents have cell phones — and they found 40-year-old Forrest Bryant on property that belonged to Mark Delaide, the man whose initials were

initially arrested on an outstanding trespassing warrant, and was then charged with obstruction of justice in the Bryant case for, court records allege, trying to dissuade campers from calling police. He was in jail on \$10,000 bail.

The recent inhabitants say Delaide, whom they knew as "Marky," was largely responsible for the welcoming atmosphere on Pine Street, renting people in where they had no place else to go. They say Delaide lived at the camp for most of the past five or so years.

"It was Marky's spot," said Sweet. "We would go to come in unless you're invited in."

drinking, and sometimes threatened to beat people for no reason. He was arrested more than 70 times, according to court records, mostly for minor offenses.

Bryant was last well known, having arrived in the camp only several weeks ago. Police say that he had previously spent time in New York and southern Vermont.

Neither Burlington police nor social workers monitor encampments closely. Some pop up in the spring, while others, such as the Pine Street camp, serve as year-round homes.

Authorities leave the tent campers

A Failing Dam Owned by the Girl Scouts Threatens the Existence of a Quiet Richmond Pond

by ALICIA FREESE

a few more, often hanging over Gillett Pond as Robert Low pointed out winter seeps and spotted sandpipers from the shore of his canoe. Low has lived at the northern tip of the body of water for nearly half a century, but his birding trips may be numbered. The pond's owner plans to drain it.

The safe, long pond spans two towns — Richmond and Huntington — and has provided residents a reservoir of memories, from afternoons to ice skating parties. Who would want to destroy that?

Most think green-smocked girls sell it. Accused. Despite the protests of Gillett Pond goers, the Girl Scouts of the Green and White Mountains are poised to pull the plug. The group has closed a 300-acre parcel, including the pond, since 1950, according to Patricia Mellor, chief executive officer of the Vermont and New Hampshire chapter.

Gillett Pond wouldn't exist without the dam at its northern end. The structure was already fragile when heavy rains turned it into a mound of rubble last July. State inspectors recommended the Girl Scouts either repair it or remove the dam in a controlled breach that would slowly drain the pond into a wetland.

Leaches and unfettered roads rule out removing it, but plenty of residents come to skate, cross-country ski, canoe and fish, so an eventual Gillett Pond. During the last 100 years, they've recorded 300 bird species in the wetland area and mammals including chickadees and moose. Wildlife Proctors of the Richmond Land Trust said his organization periodically conducts wildlife studies in the area to determine what they should protect, and "Gillett Pond always comes to the top."

But for the Girl Scout troops that stay at the nearby Camp Twin Hills, "There's no benefit to it whatsoever," Mellor said. They'd actually prefer a bog, she explained. "Our girls primarily use the pond for environmental study (if we return it to its natural state, it will be a better area for study, for our program and purposes)." Activities at Twin Hills range from archery to glitter art, according to the organization's website.

When residents got word last fall that the Girl Scouts planned to remove the dam — a step that would drain the pond — they engaged Friends of Gillett Pond



Friends of Gillett Pond from right (in left): Bob Low, Nancy Davidson and Patricia Mellor (right) with Low, Janis Lee and Maggie Lee.

and have been meeting almost every other week.

Low, a self-described singlester, walks with a slight limp and is wearing a worn yellow T-shirt, work pants and duck boots. He rattles off facts about the pond as he walks his canoe cart over stones and shakiness on the short trail from his house to the water. According to his research, it has existed since the early 1830s.

WE ARE BETWEEN A ROCK AND A HARD PLACE. E, or a rock and a really bad dam.

PATRICIA MELLOR

That long history is part of the pond's appeal for Huntington residents Megs and Doreen Kier, who have lived near the southern end for 34 years. Doreen Kier said he's talked to a few old timers who remember when people used to cut blocks of ice from the pond to keep milk cold at the dairy company.

For all of these reasons, the Friends of Gillett Pond want to buy the pond and 55 adjacent acres.

In theory, the Girl Scouts are willing to sell.

So what's the problem?

The state Agency of Natural Resources website warns, "The decision to acquire and own even a small dam is a major one that will result in long-term legal and financial obligations. A careful investigation of the costs and benefits is imperative."

Those costs have grown over the years. According to Low's research, the Girl Scouts were considering making repairs to the dam as early as the 1960s, when the price was estimated at \$5,440. Now, it could cost as much as half a million.

The upfront costs aren't the hitch, according to Low. "The hooker," he said, "is who will take over the long-term responsibility." Somebody would have to pay for maintenance and insurance on the dam.

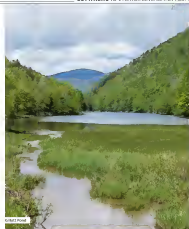
Transferring a dam — and the liability for it — from one owner to another isn't as easy as writing a check. The Girl

Scouts want to be sure the Friends can raise the funds before they agree to sell, according to Mellor — and they don't want responsibility if the dam washes out at the moment. The Friends say they need assurance that the Girl Scouts will hold before they can start fundraising. Mellor calls it a Catch 22.

Although the state has classified it as a "low-hazard" dam, in part because no houses would be affected by rising water, a sudden flood could result in a fatal accident. Collapse is "inevitable," Mellor said, "so we have real concerns for what that could mean for anyone downstream."

Regardless, for the Girl Scouts have recommended "breaching the dam as soon as possible to reduce the risk of collapse." The board of directors voted to heed that advice, and the organization is filing out the permitting paperwork to move forward in late summer or early fall, according to Mellor.

That night being the Girl Scouts Board of Directors piece of mind, but it will also make subjugating the situation "essentially impossible," according to Low. The state wants fewer artificial



Gillett Pond

body of water, not moss, and so is dis-inclined to permit new dams.

"The general preference from a water-management point of view," said Rep. Rebecca Ellis, who represents Huntington, "is to have free run of water." Ellis and Rep. Anne O'Brien, who represents Richmond, have sponsored meetings between the Friends and ANR officials.

"It's hard because I feel like we are the bad guys in this, and we certainly don't want to be in this position," Meller said. "We are between a rock and a hard place, or a rock and a really hard dam."

One possible solution: The Friends have copied an several groups with fund-raising drives, including the Killbuck Land Trust and the Vermont River Conservancy. Steven Libby, executive director of the River Conservancy, said protecting the pond is "worth a full-court press." His group has proposed a lease-and-purchase agreement that would immediately bring the pond under their insurance policy. Libby is hopeful that will address the Gillett Friends' concerns, but he noted "there is never a sure thing with liability."

Meller said she's open to the offer, which is under review by the Gillett Society's lawyers.

"The big issue," according to Ellis, "is one of timing."

Friends of Gillett Pond have been doing their homework: doing research, doing analysis, outreach to lawmakers, all done with state officials, requests for proposals to engineers, community workshops, and 67 slide PowerPoint presentations.

To show the depth of the community's support, they sent out a survey about how people use the pond. It generated 200 responses. "There's just been a real confluence of energy around finding a solution," O'Brien said. Front Porch Forum postings have spawned hundreds of emails among concerned neighbors, according to Reis.

Now, it turns out, as an acclaimed academic — a professor of physiology at the University of Vermont, who has several times served as interim provost.

He approaches the pond with child-like wonder, leaning over the beaver he cradles with gushing hails in the dam. "They can be a nuisance but we think they are rather precious." And coming bids — "I want the winter water to stay open."

Russ starts to dapple the water's surface, but it doesn't dampen his spirits. He says he's optimistic Gillett Pond will going anywhere. ☐

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Vermont Gas' Old Promises and New Clearing Rile Neighbors in Burlington's North End

by KATHRYN RUGG

Convert Square is a typical Old North End neighborhood. Older houses sit on small lots, and on a sunny afternoon, a young girl on a bicycle zips circles in the road. The only thing that looks out of place on the L-shaped residential street is a new industrial building behind a chain-link fence topped with barbed wire.

Most residents here say they didn't pay much attention to the Vermont Gas gate station that was erected four decades ago to transfer high-pressure gas supplies to local distribution lines. That is, until a large crane and logging trucks showed up.

In April, Vermont Gas railed the trees around the gate station. Residents were shocked: when 40 years of growth — admittedly, some of it overgrown and untended — suddenly disappeared. Scott Gustin, a senior planner in Burlington's planning and zoning office, said that while Vermont Gas did receive a permit for some "rehabilitation" work, the permit application was "confusing," and didn't indicate the extent of clearing that would happen at the property. Vermont Gas counters that their application was accurate.

The city is investigating what, if any, action it can take. "It was like our street was under assault," said Derek George, a chemical sector worker who lives next door. "It was not unexpected at all. They took down



Vermont Gas gate station in Convert Square

neighbors objected. Burlington's zoning administrator also told George that the project on the condition that the gate station would "look like a residential building" and not "alter the essential character of the neighborhood."

Square." George said he doubts Vermont Gas would have sited its station in a busier part of town. Convert Square's shorter landlords have been replaced by younger families and more responsible property managers, but the neighborhood is still modest.

In late 2012, George and his wife, Esther, circulated a neighborhood petition that called for a new fence, a paint job and landscaping that would "blend in with the existing trees." Rather than go to zoning officials, they wanted to work with Vermont Gas.

"We're just hoping to get the property beautified," said George.

About a year later, Vermont Gas submitted an application for a city zoning permit. In the project description, Vermont Gas mentioned replacing down, adding a gravel driveway and installing a decorative fence. The application noted that fewer than 500 square feet of work would be exposed or disturbed, which is a standard question on any zoning application. Neighbors, now symbolizing the expense of shovels and bare earth, suspect Vermont Gas exceeded that threshold, and according to city standards should have notified

a plan for erosion and sediment control.

That's part of what means city planner Gustin. Convert Square sits at the top of a steep embankment that slopes down toward Route 127 and the Interstate. "They cut a lot of trees down, and they've created some erosion problems," Gustin said.

Last week, Vermont Gas resumed work at the station. The company was installing a wrought-iron fence neighbors requested in front of the property (Neighbors on either side will still face a chain-link fence topped with barbed wire).

Vermont Gas spokesman Steve Work said that a combination of aesthetics, neighborhood feedback and safety prompted the project. "Vermont Gas heard from a resident that the general appearance of the gate station needed work — and we agreed," wrote Work in an email.

"When we are done with the station it will be cleaner, have orderly trees that are easy to maintain — and should fit in better with the character of the neighborhood than the previous situation," wrote Work.

Work said that Vermont Gas had not

The more I've put in to this, the more I've felt like our neighborhood has been taken advantage of since well before I was living there.

DEREK GEORGE

every single tree on the property, literally to the stump, in about an hour."

Railing the conflict is a discovery George made almost two years ago, when he established across long forgotten city files that suggest Vermont Gas didn't keep the promises it made before building the gate station to supply the Maroon Plant. Though the station services most of the city's old and new north ends

George was applying for his own zoning permit when he found the 1970 zoning variance that granted Vermont Gas permission to build at the former site of two homes. City records show

Vermont Gas offered a suggestion of its own. They'd hang curtains on the west door to better blend in.

The curtains never came. The station's gray metal siding is interrupted by trim or windows, and there's none of the tidy landscaping indicated in a simple illustration that accompanies the 1970 variance.

"The more I've gotten into this, the more I've felt like our neighborhood has been taken advantage of since well before I was living there," said George decades ago. Convert Square sported the unfattering nickname "Convert's

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Middlebury College Faculty Decries Partnership with Online Language Learning Company

by K. R. Lynn F. Lipp

When Middlebury College teamed up with the for-profit online education company K12, Inc. in 2003, the elite liberal arts college had several goals: boost Middlebury's reputation as a leader in foreign language education; experiment with new online learning techniques; and — perhaps most often — *only* — make money.

A few faculty members, skeptical about the world of for-profit education, raised concerns at the time. Their ranks have since grown considerably. Earlier this month, Middlebury professors voted 98-16 in favor of a nonbinding motion to sever ties with K12, the corporation this college partnered with to start Middlebury Interactive Languages, or MIL.

The vote highlights a conundrum facing almost every college and university in the country. For-profit sponsors, long used by larger research institutions, represent a way to diversify revenue at a time of rising tuition costs, shrinking education funding, cheaper online options and increasing scrutiny about the practical value of a college education. Such ventures make some nervous about the encroachment of for-profit thinking in the world of academia — and about what online learning will mean for brick-and-mortar schools.

Middlebury French professor Paul Schwartz wrote in her justification to sever ties that the partnership with K12 was "at odds with the integrity, reputation and educational mission of the college." Some faculty members have complained that K12 educational materials don't include state-set civics or non-traditional families. Mistaken as some of the MIL language programs have sparked still more concerns that the partnership could hurt Middlebury's reputation.

Schwartz and that several recent press reports about K12 are "shocking." The National Collegiate Athletic Association earlier this spring announced that it was completed by student athletes at two dozen private schools operated by K12 would no longer count toward athletic eligibility in Division I or II in the NCAA. According to the New York Times, K12 has faced complaints of "deceptive student recruiting practices and poor academic performance."

Middlebury's president, Ronald

PHOTO BY K. R. LYNN



Education

Lidzovitz, stands behind the K12 partnership. The college's board of trustees denounced the faculty vote at a meeting this month, but took no action.

Lidzovitz oversees the making of MIL, which markets online language courses to primary and secondary schools. Middlebury College brought \$4 million and its working reputation as foreign language studies to the table. K12 provided the expertise in online learning. Ownership in the for-profit venture is split 40-60, with K12 holding the larger share.

Today MIL, headquartered in downtown Middlebury, employs 75 people full time. Approximately 170,000 students in 12,000 schools districts across the country take MIL courses. In Vermont, roughly 30 schools participate. The college still classifies the venture as being in the "investment" stage, and Bill Hughes, the school's vice president for communications.

Alan Gorman-Rutherford, a long-time professor at Middlebury's summer French Language School and the executive vice president of the Language Schools, is

"no longer" at MIL's chief learning officer. A lifelong academic, she conceded that faculty members rarely think about the bottom line — but that, increasingly, on legal and administrative must.

Gorman-Rutherford defended the college's investment in MIL, arguing that faculty members who voted against the endeavor were misinformed about K12's involvement in the day-to-day operations at MIL.

"K12 has never, never, never detected

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Middlebury College *WR*

the type of courses that we develop, the content that we put into the courses, the pedagogical approach that we bring into the courses," she said. "Never."

Concern among faculty spiked when a high school teacher reported mistakes in a MITL Latin course developed before the Middlebury-K12 partnership. In an op-ed in *The Campus*, Middlebury's student newspaper, Labowitz said MITL's management acted quickly to correct the mistakes.

Labowitz wrote that those who fear serving ties do so with a narrative that he contended was neither accurate nor in context. "Ironically, MITL courses today include greater diversity and are more inclusive of a range of faculty structures and multicultural perspectives than the course materials used in most, if not all, of the colleges' introductory language courses," wrote Labowitz.

As an example, German-Rutherford pointed to the video footage that airs and the world for MITL's upper-level "the city" course. In the case of the French lesson, a disengaged man speaks no more about his fear wires and 30 chil-

She added that while colleges may need to explore diverse voices in streams, they need some standards for judging potential corporate partners. Would a college collaborate with a cigarette or pornography company?

"To get into bed with the very corporation and the very special interest groups—like ALEC, like the Koch brothers, like Eli, Inc.—that are creating this situation seems counterproductive," she said. It's the politicization of education that's forcing schools to drink up new revenues in the first place, she argued.

Labowitz argued that Bennett was long gone from K12 by the time the MITL was founded. He wrote that MITL makes it possible for public schools to continue—or in some cases add—language courses in an era of budget cuts.

MITL is even using some districts' adult teachers to the west, German-Rutherford said, and some districts have hired language teachers who split their time between schools. Students in these programs have a mix of in-person and online instruction—a combination German-Rutherford says is ideal.

I CERTAINLY HAVE CONCERNS ABOUT A FOR-PROFIT COMPANY THAT MAKES A HUGE AMOUNT OF MONEY FROM TAX DOLLARS THAT SHOULD BE GOING TO PUBLIC EDUCATION.

LAURIE ESSIG

draw. "In his course, polyphony is part of his life," German-Rutherford said. "We didn't censor that."

Faculty members have other worries. Laurie Essig, who teaches in Middlebury's gender, sexuality and feminist studies program, said she was bothered from the get-go about the college aligning itself with a company cofounded by William Bennett, a political conservative with ties to the American Legislative Exchange Council. The Koch brothers-funded organization has pushed an agenda to replace brick-and-mortar schools with virtual classrooms, and supports many public-private partnerships in education.

"I certainly have concerns about a for-profit company that makes a huge amount of money from tax dollars that should be going to public education," said Essig, who said she's wary of the corporatization of education.

"What they're doing is wrong, and we should be opposed for practical reasons, and because we're educators, and we should care about public education," said Essig.

Online learning, she argued, shouldn't replace classroom instruction but in schools that lack the resources to hire teachers, particularly in multiple languages, online courses can provide choices. She also pointed out that many language teachers in the United States aren't native speakers, and online materials can expose students to more authentic instruction.

In his op-ed, Labowitz noted that this isn't the first time profits at the college have balked at a new idea. Middlebury faculty, he wrote, opposed the establishment of the first summer language school at the college in 1965. Today the intensive program are considered among the best language training in the country.

Will MITL pay off in the same way? Burger said that the college expects rewards over time both financially and in experience gathered in the emerging online learning world.

Said Burger: "Everything we do is long-term." ☐

Contact: kathryn@sevendaynet.com

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DESIGNATE

JUNE 16-JULY 1

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JULY 30

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Joh N cAr VAJAI is a Florida native that moved to the snowy mountains of Vermont to attend The Center for Cartoon Studies. He is currently working on his debut book, and you can see him and his art at the following locations: You can find more of his work at johncarvajai.com



drawn + paneled is available in a limited edition of 100 copies. It is available for purchase at the Center for Cartoon Studies, 1000 North Main Street, Suite 100, Burlington, VT 05401. It is also available for purchase at the Center for Cartoon Studies, 1000 North Main Street, Suite 100, Burlington, VT 05401. It is also available for purchase at the Center for Cartoon Studies, 1000 North Main Street, Suite 100, Burlington, VT 05401.

state of the arts

Historic East Poultney Organ to Sound Again in Concert Series

By Amy Lilly

Vermont's most profile 19th-century organ builder was Randolph Center native William Nutting Jr. According to Matt Ign McLean of Chelsea, planning chair of the Organ Historical Society's 30th annual convention, held last year in Vermont, four of the organ Nutting built for churches and other venues around the state remain playable today. These are found in Wiltonstown, Griffin, Naples and East Poultney.

The East Poultney Nutting is a pre-Civil War organ in St. John's Episcopal Church. This summer it will be played in a series of concerts organized by **Mae Johnson**, chair of the church's newly formed executive committee.

"It will be an extraordinary historical experience," promises Johnson, a Poultney resident.

It will also be a religious one: St. John's last congregation in 1915, Johnson explains, had to continue receiving funds from the Episcopal parish in Burlington; the church has had to offer religious services. It has filled this need by offering one service a year, on East Poultney Day every August.

The concerts will expand that religious component by doubling as Evening

Prayer services, led by Episcopal clergy but open to all.

Some of the 13 concert services will feature other instruments, but mainly voice, the organ. **Green Mountain College** music department chair **Jo Ann Casanova** will play two of them.

Casanova, of Rutland, is the organist at that city's Trinity Episcopal Church. He says the organ at St. John's is "a dimension instrument, one that organists would actually travel to see and play."

It will be an extraordinary historical experience.

—Jo Ann Casanova

That's already happening for this series. The other two organists are Karl Meyer of Pennsylvania, who earned his doctorate of musical arts in organ performance from the Southern School of Music, and Carl Schweitzer, a Warren summer resident and retired D.C.-area church organist who received the same degree from the Catholic University of America.

Casanova says the St. John's organ is slightly worse for wear—or rather, neglect. "Instruments are built to be



St. John's Episcopal Church

played," he comments, adding that he's accustomed to the single-keyboard organ twice.

Like all organ builders electrically, the Nutting requires an assistant to pump the bellows—essentially a lever that's worked up and down—while the organist plays. (The church still has an electrician.) Casanova's wife will fill the job next weekend, and his son has been rapid in for at least one performance.

That will likely be Casanova's concert of tradition and Welsh hymns on June



East Poultney Nutting organ

23. At another concert, he'll play from hymnals found in St. John's that date back to the 1840s and '50s.

The committee members hope the series will inspire donations to help repair the church's roof and, eventually, to fully restore its historic organ. **D**

INFO

Organ Concert and Evening Prayer Series
Saturdays, June 7, 14, August 30 4 p.m., at St. John's Episcopal Church in East Poultney.
For info, call Mae Johnson 252-6244.

Two Vermont Bookstores Use Patterson Grants for Young Readers

By EITHAN DE SILE

As one of the best-selling authors in history, Janet Patterson has little left to prove. Say what you will about his chops as a writer, the facts that his books—and he's written or cowritten more than 130 of them—are enjoyed by millions of people. Most artists can't make such a claim.

And, though Patterson is American, even his No. 2 author in terms of sales, he is concerned about the little guys: old-fashioned books, young readers who hold them and small bookstores that sell them. With online bookstores, a books and the consolidation of publishing houses, the first of the best book stores, however, as does that of the small, independent bookstores that every town. In an ad on the cover of the April 22, 2013, *Publishers Weekly*, Patterson asks, "Who will save our books? Our bookstores?"

As a big fish in the publishing pond, Patterson caused ripples last year when he announced that he would be giving



Young readers' visit to Patterson's Party at Powell's Books in Orem.

away \$1 million. That large sum will be distributed through many small grants to a select group of the country's independent bookstores, the first round of which was distributed on February.

Patterson specifically invited applications from independent-owned bookstores that have children's departments.

Two Vermont bookstores were

among the recipients of Patterson's generosity: **Powell's Books** (which has branches in Burlington and Essex) and **Mountain Bookstore**, each received a \$10,000 grant from Patterson. The owners of both stores have decided to use that money to fund programs for young readers.

Mountain Bookstore has already used

some of the grant money to implement several reading programs for kids, and will add more in the near future. In December, the store launched its Second Saturday program, in which regional authors present their work to the book-loving public. That first event featured **Joe Kessel**, cartoonist and faculty member at White River Junior High's center for creative studies; subsequent events have welcomed children's book authors **Mary Lyn Ray** and **Henry and David Parnes**.

In the fall, says the store's co-owner, **Use Bookwell**, Mountain Bookstore will use more of the grant money to start up reading groups for parents and teens. "When the kids come in, our goal is to get them excited about reading," Bernard says. "It's more not to worry about selling X number of books to pay for the staff and the promotion."

"Running a small business is challenging," says Powell's Books co-owner **James R. Miller**. "Running a bookstore is more challenging." Miller is effective in his praise for Patterson and his

QUICK LIT

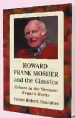
"I've been hiding out." That's what **HIGDON** **PLANE** **HIGDON** reportedly told Purdue University English professor James Robert Saunders in 2010 after Saunders asked her "how he ever avoided being discovered."

While Vermautens may want to keep the dirty self-flagging writing their little secret, Seanders wasn't having it. A fan of the Northeast Kingdom author's works, the Indiana prof had noted a dearth of Mosher scholarship. He decided to remedy the problem, and the result is *Howard Frank Mosher and the Classics*. Echoes in the Merced Writers' Works, published in March

In this accessible scholarly work, Saunders traces Mosher's literary lineage, drawing parallels between his novels and classics such as *The Red Badge of Courage*, *Huckleberry Finn*, *Moby-Dick* and *To Kill a Mockingbird*. Conversations with Mosher and study of Vermont history also inform his work, in examining the depiction of female exploitation in Mosher's novel *Home Is Where the Heart Is*. In his introduction, Saunders notes that "Wernwood was at one time notorious for its carnival 'sleep shows' and discusses Spauld's role as a photographer, instead of those credited as his heir."

It's good to be reminded of the griftier side of an author who's come to be associated with all things old-timey Vermont — even if it took a 150-year professor to give Mosher his due in book form.

The HOBOKEN LITERARY FESTIVAL has announced its headliners: poets Billy Collins and Louise Glück, both former U.S. poet laureates. A keynote speaker will be novelist Ruta Burman, author of book club



favorite The Red Tent. Look for them in Woodstock during the sixth annual fest, which runs July 25 to 27 here; info at brookstonfest.net.

PETER SAPPONE of Croftsbury has won honorable mention in the health category of the 2014 Inc. Hall of Fame Awards for *The Olean Unrefined Stories of Life and Grief When an Ex-Spouse Dies*. The collection of experiential essays and poetry by various writers, which the poet and educator contributed to and edited, was lauded for its sensitive treatment of grief on a step removed by a previously diagnosed disease.

MARGOT HARRISON

INFO

Howard Frank Mosher and the Classics: Essays in the Vermont Writer's Works by James Robert Saunders. McFarland 2014. Pp. 200. \$40.

The Okazaki-chained States of Life and
Gae Villemain-De Spence Glen, edited by
Dennis Gagliardi. Lynwood/Publishing, 2005.
\$25.00. ISBN 0-970-8000-0-0.

from one of these fish

The \$5,000 will provide seed money for the initiative and buy most of the books, with Phoenix supplementing that sum. Reiter intends to make this program a permanent one, she says, and to expand it to include the reading programs of other Glendenden County libraries.

A bookmobile would be great, Raiser says, as would investing in the store's infrastructure, but for now Phoenix is sticking with the library collaboration. "What [Phoenix co-owner] **BOB PATTERSON** and I care about is folks reading," says Raiser. "This seems like the best way to honor **Jim Patterson's** intention of getting more books to more kids." ☐

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12TH ANNUAL

You can pick 'em!

We Vermonters are used to superlatives. "the state and the city of Burlington are routinely on the nation's top 10 lists for one thing and another. But, nation (as Stephen Colbert would say), you don't know the half of it. Read the results of our annual best-of-readers survey: the Daysies, to find out what really rules in Vermont — say, the best cuts, the best beers, the best places to get physical even the cutest couples.

But first, readers, you've gotta pick 'em! And for the 12th annual Daysies survey, we've got a few new things in store. **Read on.**

WHAT'S NEW?

Two Rounds of Voting:

1

NOMINATE MAY 28-JUNE 11
Traditional write-in nominations will be collected via the online ballot at sevendaysvt.com.

2

DESIGNATE JUNE 18-JULY 1
Top finalists in each category from Round #1 will face off in the second voting round. (Categories with sufficient votes will be divided into Inside Chittenden County* and Outside Chittenden County subcategories.)

3

CELEBRATE JULY 30
A top vote-greater brunch category will win a Daysie, and be recognized alongside the other finalists in the annual Daysies Magazine.

***70+ Brand-New Categories!**

We were so excited about the new Daysies, we couldn't help ourselves. Please show the new categories (marked with asterisks) some love — if they don't make it, enough nominations they won't make it to Round 2! With your thoughtful picks, we can create an even more comprehensive list of guide to Vermont!

Food

1. Best new restaurant (opened in the last year)
2. Best restaurant if you're paying
3. Best restaurant if they're paying
4. Best breakfast/brunch
5. Best lunch
6. Best place to get late night food
7. Best outdoor dining*
8. Best chef
9. Best restaurant service
10. Best place to grab a quick meal*
11. Best place to eat alone*
12. Best "in"
13. Best cheese
14. Best MSGen
15. Best "Vermont"
16. Best Italian*
17. Best vegetarian fare
18. Best capital food*
19. Best eggs benedict*

20. Best breakfast sandwich*
21. Best angel
22. Best older doughnuts*
23. Best pizza (restaurant)
24. Best pizza (delivery)
25. Best burger
26. Best steak*
27. Best french fries*
28. Best wings*
29. Best sandwiches*
30. Best sushi
31. Best espresso
32. Best frozen yogurt*
33. Best homemade ice cream
34. Best cheese
35. Best natural foods market

36. Best food truck
37. Best food cart
38. Best farmers market vendor
39. Best bread bakery*
40. Best sweets/bakery*
41. Best food event*

Drink

42. Best craft brewery
43. Best winery
44. Best ciders (non-alcoholic)*
45. Best hard ciders*
46. Best spirits distiller
47. Best straight beer list*
48. Best homebrew*
49. Best wine list*

50. Best wine shop
51. Best pickup beer*
52. Best olive bar*
53. Best sports bar*
54. Best place to drink alone*
55. Best bar (overall)
56. Best bars/lounges*
57. Best bartender
58. Best bloodymary*
59. Best cocktails*
60. Best smoothies/paques*
61. Best teahouse
62. Best coffee shop
63. Best coffee roaster*
64. Best barista

MORE CATEGORIES >>

Don't wait! Nominate at sevendaysvt.com.

Nominations for Round 1 close on Wednesday, June 11, at noon. Check back on Wednesday, June 18, to see if your nominations made the final ballot and vote for your favorites!

SEVEN DAYSIES

Locals Pick the Best of Vermont • 2014 Ballot

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Arts + Entertainment

65. Best large live music venue
66. Best small local music hot spot
67. Best place to play pool
68. Best place to dance
69. Best trivia night
70. Best karaoke
71. Best stand up comic
72. Best stage performer or group
73. Best vocalist
74. Best instrumentalist
75. Best singer/songwriter
76. Best recording studio/engineer
77. Best Americana (folk, country, bluegrass, etc.) artist/group
78. Best funk/soul artist/group
79. Best jazz/blues artist/group
80. Best rock artist/group
81. Best hip hop artist/group
82. Best electronic music DJ/group
83. Best music festival
84. Best local theater company
85. Best female actor
86. Best male actor
87. Best performing arts venue
88. Best visual artist
89. Best art gallery
90. Best movie theater
91. Best community event/festival

Shopping

92. Best women's casual clothing store
93. Best women's evening wear store
94. Best men's wear
95. Best shoe store
96. Best second-hand clothing
97. Best children's clothing
98. Best eyeglasses
99. Best place to buy jewelry
100. Best beauty product purveyor
101. Best pet supply store
102. Best musical instrument store
103. Best bookstore
104. Best housewares store
105. Best children's toy store
106. Best furniture store
107. Best lighting store
108. Best antiques/second-hand store
109. Best place to buy a computer
110. Best camera store
111. Best bridal shop
112. Best auto dealer
113. Best garden center
114. Best place to buy a pipe
115. Best adult toy store
116. Best place to buy lingerie
117. Best ski/snowboard shop
118. Best bike shop
119. Best outdoor outfitter

Services

120. Best hair/salon/eyebrow store
121. Best pet daycare
122. Best veterinary/animal hospital
123. Best pet groomer
124. Best wedding venue
125. Best caterer
126. Best florist
127. Best real estate agency
128. Best local estate agent
129. Best bank/credit union
130. Best insurance broker

Media

131. Best print/magazine journalist
132. Best photographer
133. Best local TV journalist
134. Best local radio host
135. Best local radio DJ
136. Best radio station
137. Best radio morning show
138. Best college radio station
139. Best meteorologist
140. Best social media personality
141. Best Vermont story this year

Nominate at sevendaysvt.com

Nominations for Round 1 close on Wednesday, June 11, at noon.

Check back on Wednesday, June 18 to see if your nominations made the final ballot and vote for your favorite!

Bonus

142. Best bar
143. Best health food
144. Best dressed woman
145. Best dressed man
146. Cutest couple
147. Most interesting women in Vermont [explain why]
148. Most interesting men in Vermont [explain why]
149. Best public bathroom
150. Best new building
151. Best free public Wi-Fi spot
152. Best place to watch the sunset
153. Best roadside attraction
154. Best winery/beer/pils
155. Best place to get naked [best of Vermont]
156. What keeps Vermont weird?

THE RULES

- Ballots with fewer than 50 nominations will not be counted. Please take the time to go through the whole ballot and make nominations in as many categories as possible. We're counting on you!
- If you are a potential nominee, please play fair. Campaigning to win is fine, but duplicating ballots or otherwise trying to cheat the system is just plain dumb, dolt.
- Nominations must be in Vermont.

NO COMPUTER?

You can nominate and vote with your smartphone or tablet. Go to sevendaysvt.com and join the fun! If you don't have any web-enabled device, please send your nominations as a snail-mail on a separate sheet of paper to SevenDays, 255 S. Champlain St., Ste. 5 Burlington VT 05401

Recreation + Outdoors

141. Best public golf course
142. Best ski/snow slope
143. Best cross-country ski area
144. Best in-state weekend getaway
145. Best Vermont day trip with the kids
146. Best beer
147. Best people-watching place
148. Best place to take your parents
149. Best state park
150. Best dog hike
151. Best place to bike

Nectar the Matchmaker

Springs is for lovers, I meant as I drifted through downtown Burlington in my taxi on a Thursday evening. Romance might hatch in winter's depths, compressed under thick blankets by candlelight. But with the weather turning warmer, lovers emerge and take their romance out for a spin, walking hand-in-hand, chatting together in freer air full of public view, passing in the street to start a love affair. Yes, to me, lovers on the streets are in fact a sign of spring in romance and relationships.

The city's love song, also playing: my review. "Hey, Jeremiah, it's CJ. Paula's and I are at the Whiskey Room. Could ya come and get us and take us home?"

Paula and CJ, longtime customers of mine, no longer qualify as young lovers, having been married more than 20 years. They're together and have good jobs and a beautiful home in the golf course development on Dorset Street. But lovers they are nonetheless and I'm observed them in my cab through the years it's evident they still take pleasure in each other's company. I pulled up to the entrance of the bar earlier than promised, so I shot CJ a text to let them know. Oh experience, I've learned that texting works for better than calling when you're trying to reach someone in a noisy bar. And probably when you're trying to reach someone, period. "Be out in a sec" was the quick reply, barely out when the two of them came through the door a minute later.

As they smuggled into the back seat, it was clear their night on the town had been just what the doctor ordered. "That night?" for married couples in so many words, it's a necessary reality in our stressful 21st-century world.

"Jeremiah," Paula called out, a giggle in her voice. "Did we ever tell ya how CJ and I got together?"

"I don't believe you here," I replied. "It was back when you were going to UVM, I seem to recall. Did I get that part right?"

"Yeah, that's right. I'll tell you the whole story. It's all about Nectar."

"Nectar? Nectar's bar?"

"Well, yeah, but I'm talking about the man himself — Nectar Morris. Back when I was at UVM, the city was trying to get the big image soon after becoming the state capital at the time of the bar. Something about the coming love. Anyway, Nectar's was our favorite hangout, and we loved the sign. So I organized a letter-writing campaign to let that weekly paper. What was it back then, before *Seven Days*?"

"I think you're talking about the Vermont Vanguard, or maybe it had already changed to the Vermont Times."

"Well, I think it was the Vermont Times. Anyway we succeeded, and the sign was used! After that, Nectar and I became, like, buds. Me and my friends practically lived at that place. This was before they cracked down on underage drinking in Burlington." Paula paused, letting us laugh. "I mean, back then, you could flash a library card and the bartender would serve you drinks!"

CJ who had been listening avidly jumped into the storytelling. Which was appropriate, because this was where he entered the picture.

Picking up the thread, he said, "So now it's August of 1990, and I was visiting Burlington for a business conference. The keynote speaker was going to be Governor Lambert, but the day before he had a heart attack. It was kind of tragic, sadly so. As a result of respect, the organizers cancel the whole second day of the conference. And I'm like, What to do for a free day in Burlington? I figure I'll call a girl I knew in high school, Paula Mackenzie. She was a few years behind me."

"She?" I asked, fully invested in this tale. "Her high school sweetheart?"

Paula laughed and threw her arm across her husband, as if to say, I got this one, honey.

"No, far from it," she said, still chuckling. "We actually *hated* each other in high school. That's the thing, so it was weird when he called me."

"Well, maybe not really," I suggested. "People kind of hate in the opposite of love, but I believe they're strong feelings, so the opposite of love. That's a reason for the plot line of every romantic comedy. When you supposedly hate somebody, there's some strong feeling becoming there."

"You might be on to something," Jeremiah said.

CJ added, "Anyway, we spend the whole day together wandering around Burlington and finding all of cute and into love. That night, she took me to Nectar's with a bunch of her girlfriends. We're all drinking, and I start to get worried that I won't have enough

cash to cover the tab. Remember, this was back in '90, when bars didn't take credit cards and your ATM card might not work to every city. My bank, if I remember, was based in Providence, where I was living at the time.

"So Nectar was serving us, and I ask him what it's up to. He goes, 'You mean the tab?' I say yeah, and he says, 'Don't worry about it, it's on the house.' I'm like, wow, and Nectar looks right at me with his big, crazy, kind face and says, 'We're with Jimmy. She's your new! He could tell I had really fallen for her. And we've been together ever since!'"

And that was the origin story of Paula and CJ. Every couple has one, and they find comfort in repeating it on a regular basis, his absentmindedness reading from the Times every Sunday at the synagogue. It helps a couple remember who they are and where they started. And it was telling the story Paula and CJ shared their story together and laughing because isn't that how couples stay together because after all, as an example, Paula and the years past? Laughter is the glue.

"That's a great story," I acknowledged, as we turned off Dorset Street and headed our way toward their home. "Match.com has nothing on Burlington's own Nectar Morris!"

All the stories are true, though names and locations may be altered to protect privacy. ☐

AS THEY SNUGGLED INTO THE BACK SEAT, IT WAS CLEAR THEIR NIGHT ON THE TOWN HAD BEEN JUST WHAT THE DOCTOR ORDERED.



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Regina Carter

There is an inherent familiarity about *Southern Comfort*, the latest record from renowned jazz violinist Regina Carter. Six instances of apparent obvious ways. For example, there's her funky take on the Hank Williams classic "Jambalaya." Among the song's famous melody over a strutting drum beat and guitar punch by bass line, Carter's nod — calling it a fiddle might be more apropos in this rustic setting — rambles wearily, evoking — musing, even — the country music pallbearer's playful droll. That performance will likely draw smiles and knowing nods when Carter and her band appear at the Byron Mounds Jazz Festival, May 30, as part of the 2014 Burlington Discover Jazz Festival.

"That one always gets the crowd going," says Carter in a recent phone interview with *Seven Days*. "It's just a fun song to play, and it's always nice to give the audience something they'll know."

The familiar qualities of Carter's latest album reveal themselves in subtler and more important ways, too. *Southern Comfort* is composed of standards, both famous and forgotten, that draw on the rich musical heritage and history of the American South. Yes, you'll find it all under "jazz" in most record stores, but they'd call it a heck and worse. And its players, most notably Carter herself, are much admired jazz musicians. But *Southern Comfort* are a jazz record only in the broadest sense of the term. It is, in truth, an American record. Through Carter's lovingly rendered assemblage of Appalachian old-time and early country music, it becomes a record that explores the conservative music being mythologized as American music, generalized. The final product speaks, however softly it tries, to a shared cultural lineage.

Southern Comfort is also representative of Carter's personal history. Equal parts a musical labor of love and a genealogical research project, it was born out of Carter's desire to explore her own family's journey, tracing her ancestors from their Africa and Europe, then to the American South and eventually to her home in Detroit. With

"I don't consider it a record of Southern music," she says. "I consider it a record of my journey of finding out about my family."

That Carter, 47 — an award-winning, classically trained jazz violinist who helped to be virtually without modern pop — would release an album of American music may come as a surprise, even to her brother with her musical curiosity. Her willingness and ability to cross the fuzzy borders of jazz are well documented. That which has taken shape on albums such as her homage to the music of Detroit, *Motor City Moments*, in 2006, and her tribute to Italian classical with virtuosic Niccolò Paganini on her 2009 record *Ragtime Afterthoughts*. To Carter, though, her latest work isn't another departure but simply a continuation of a track she says she started on, about a decade ago, nearly a decade ago. That's when she recorded her 2006 album *1978 in Swing Time: A Romantic Journey*.

The album was a tribute to Carter's late mother, then recently deceased. It contained some of her mother's favorite music, just standards from the 1940s and '50s by the likes of Duke Ellington and Ella Fitzgerald.

The death of Carter's mother had a profound impact in her mother's final days, Carter recalled, a scheduled concert to be with her, resulting in a breach of a contract suit. As she dealt with the legal fallout, and became increasingly disoriented with the machinery of the music business, Carter considered walking away altogether. But at the urging of a friend, bassist John Clayton, she chose to keep playing.

"He said if I gave up music, I would let those poems breathe," Carter says. "And I couldn't let that happen." Shortly thereafter, Carter received a MacArthur Fellowship Program grant, also called the "genius grant." That award afforded her the time and financial freedom to properly mourn her mother and to take a blank look at her grief, both in music and in life.

"It gave me the opportunity to take my time and really think about what I wanted to do in my life," she says. "What kind of legacy do I want to leave behind? What do I want to be in others?"

Carter became fascinated with genealogy, the ages, and began researching her own heritage, specifically her mother's side of the family. A DNA test revealed her genealogy matched up to be 39 percent West African and 14 percent Polish, with the remainder comprising a hodgepodge of Eastern European origins. The discovery of her genetic roots led Carter to explore the musical traditions of her ancestors, an inquiry that eventually blossomed into her acclaimed 2016 record *Reverie Through*.

That theme of connection blossomed when Carter began to research her father's side of the family after completing *Reverie Through*. She recalled hearing country music during her childhood summers spent in Alabama, she says, and wondered what music her grandfather, an Alabama coal miner born in 1891, might have listened to. Uncovering field recordings from the era, she once again found her self absorbed in the past.

"Some of the field recordings I found were so absolutely stunning, I thought, *Maybe I should do a record*," Carter says. That record would be *Southern Comfort*.

Her research led her to the Alan Lomax Collection at the American Folklife Center of the Library of Congress, where she delved into soundings, photos and research material related to early American music that Lomax had collected over a span of six decades. Adds and might come from the John W. Work, III Memorial Foundation, a Nashville-based organization that preserves the legacy of composer John W. Work, III and promotes research in black musicology.

Carter adds that she was particularly careful not to let her interpretations of American folk tunes, well, jazzify.

"Daring as players, because most of us are singing — it's not to try and make these pastimes," she says. "You can't play bebop lines on this stuff. Don't try and force it. Instead of seeing it as jazz musicians, just come to it as musicians."

There's not to say Carter's interpretations are strictly be hidden to their source material.

"We approached the songs on this album much like Reginald did the last one [*Reverie Through*], which is to say that they don't have any boundaries," says Jesse Murphy, the bassist on *Southern Comfort*. "There is a traditional root behind a lot of the melodies and a lot of the harmonic stuff. But in a sense they are completely wide open to give one any interpretation. There is so much tradition in the compositions, and that carries a lot of the weight. So it's a great vehicle for all of us to bring our artistic elements to the table."

a little bit Country

Jazz violinist Regina Carter explores traditional American music on her new record

BY DAN BELL ES



Reverie Through is Carter's interpretation of African folk songs, reimagining 11 global, traveling tracks that trace the migration of that sound from places like Uganda, Madagascar and India to its eventual reworking in India, the Caribbean and the United States. Like *Southern Comfort*, *Reverie Through* has a strongly folkloric quality, even to listeners unfamiliar with African music.

"What might sound like a jig, a polka or Cajon rag, that music might actually come from an African folk tale through the infectious rhythm of 'Kumasi,'" wrote critic Mark P. Thompson in his review of the album for the website AllMusic.com.

"We made it here out of the Big Bang. It all comes from somewhere," Carter says. "People will say, 'That's not jazz.' But it's all part of the same tree. Some roots, some dirt. It's all connected."

"It was so inspiring, I just immersed myself in it, and I couldn't stop," Carter says of her research. "[Jazz kept going and going. It became more about discovering my family and the music that was there.] So that I kind of forgot I was supposed to be working on an album."

Carter says she chose material for the record based on connection and resonance with her. That her grandma left her with about 16 tapes from which to choose — which she delved into tapes of hand instruments.

"I went with what sounded the most natural for us," she explains, and adds that she utilized the help of her husband and close musical friends to arrange the material.

"I would send them each three or four tapes and see if they spoke to them," Carter says. "And of us, I would send them more, because it was important that whoever was arranging these tunes know me personally, know the band, know how I play. I didn't want it to be just some stick arrangement that we were trying to fit ourselves into. And they had to maintain a lot of the history and resonance that was in the original field recordings and not over-derivative it."

There is often a playfulness in Carter's versions of these old songs that often rears for curiosity and improvisation to bloom. For example, listen to her take on the traditional song "See See Rider."

No, neither "See See Rider." "When I introduced the tune in concert, there's always a sound of recognition," Carter says. "And I have to tell them, 'Stop, wrong 'See See Rider.' You're thinking of the blues that was popular.'" She continues, referring to the blues that was made famous by the likes of Lead Belly. "This came way before the blues."

Carter is using as based on a field recording from an eighth-century in Alabama.

"It's a game, actually," Carter explains of the song, which was arranged by guitarist Adam Rogers. "Short of like Double Dutch or Ring Around the Rosie."

In concert, Carter often plays the field recording first, to give the audience perspective on the source material. Then she and her band unleash their version, which is moody and melodic, and features several thrilling



SCAN THIS PAGE WITH LAYAR TO WATCH A VIDEO OF REGINA CARTER PERFORMING (SEE PAGE 4)

A Little Bit Country BY JEFF LABRECQUE

breakdowns, including scorching interplay between Carter and guitarist Marvin Sewell.

"It's a great joint, hand-tuned," she says. "It's really funky, and Marvin really comes alive."

"Combined Crumpled Is Gony" is another song that the audience might remember.

"It's one of those tunes that so many people recognize," Carter says. "So many friends in [the United States] or in Europe, it's the kind of song that people say, 'I recognize that melody. Someone used to sing it to me.' We all know that tune. But even if you didn't hear it, we all have that memory of someone singing us to sleep, rocking [us] on their lap."

"It's almost like a European piece," he says of the song, which was arranged for violin, bass, accordion and guitar by pianist Karel Dwen.

"The arrangements are all very unique," Carter says. "But they maintain that tension and beauty that was there in the first place."

"The Southern feeling is so potent in all of the arrangements," says Murphy. "But there are very different approaches to each song, although we're able to go through an eclectic musical landscape in the midst of these traditional melodies."

Look. Blumenthal is the critic in residence at the Burlington Dancer Jazz Festival. He was formerly a critic for the *Boston Globe* and *Boston Phoenix*, as well as the creative consultant for Standard Musical and later Marmalade Music.

Blumenthal will host a Meet the Artist session with Carter at PlaySpace in Burlington on Friday, May 30, before her midnight performance that the critic's own experience with the violinist goes back farther. Blumenthal first saw Carter many years ago, he says, playing in an all-female pop jazz band from Detroit called Strategic Threat. The next time he caught her, she was with an over-garde group, the Strong Two of New York. But when Carter branched out into her true voice, Blumenthal says, she began to discover her true voice.

"She really showed an incredible amount of range, which I found very impressive about her," he says. "She has an incredible charisma about her that every musician here—but not all—that lets her get across to people who are third-core jazz fans."

Blumenthal says both *Reveries* (Jazz) and *Southern Comfort* are examples of Carter's boundary-crossing appeal.

"Most recently I've been struck with the way she can take what most people would call country albums, looking for all old to find connections with music that might strike obvious chords for interpretation by a jazz artist," he says.

"It's still surprisingly low," he continues. "But each time there's a slightly different and unexpected. And she really allows you to absorb the music she's interpreting. Her vision has expanded, which is what ought to be happening with music but not always the case."

Richard Jackson, the host of "Friday Night Jam" on Vermont Public Radio, knows her high praise for Carter. "She's reintroduced us to the beauty of the American musical tradition," he says. Jackson knows music history.

He spent 10 years as curator of the Duke Ellington Collection at the Smithsonian Institution.

"I appreciate musicians who are willing to change lanes and will come up with material that's compelling and rich and moving," he says of Carter. "And she's done that."

"I love the soul in her playing," Jackson continues. "The musicians I'm drawn to are people who happen to play a specific instrument, but it's clear that music is the aim, whether it's a stick or a string, or just the vehicle."

No music is born out of the Big Bang. It all comes from somewhere.

REGINA CARTER



"She doesn't remind me of anyone else," Jackson adds. He means that as a compliment. "That's not just because there aren't a lot of other jazz violinists but because everything she does is just her. It's her voice."

Jackson says Carter's willingness to mix genres and work beyond the spectrum of jazz reminds him of something Ray Charles once told Quincy Jones when they were young men in Seattle. "Just before they became stars," Jones was frustrated because he had to make a living as a wedding band instead of pursuing music artistically and stylish goals.

"[Charles] said, 'Ray, music has a soul, and if you just surrender to it, it's beautiful,'" says Jackson. "And I think that confidence is a hallmark of Regina Carter's music."

Increasingly, another hallmark of Carter's music is drawing connections among musical traditions that few others recognize.

"It's very common to assume that jazz is pure African American music, but it's not African. African music," Blumenthal says. "While the connection to country music isn't always acknowledged, it has been there for a long time. Louis Armstrong recorded with [country singer] Jimmie Rodgers in the late 1930s. That's a way, that album is more surprising to me than *Reveries* thread, because I don't necessarily make those connections."

"Obviously, the music that was developed in Appalachia—there was a lot of improvisation," Blumenthal continues. "But the instruments they used were different. So it doesn't surprise me that I like me part of it. And then you think that in New Orleans, some of the earliest bands in the 1920s were string bands. But that kind of goes lost in the historical record." So it's probably a more logical connection than I would have assumed. Because it's not like she just put a mix of you must come on old country tunes. It's a re-creating that has a certain fidelity to the originals."

Carter would agree with that sentiment. But for her, *Southern Comfort* is about more than exploring musical styles or indulging historical curiosity.

"To me, how these two have traveled, because people have traveled—cultures have traveled and mixed—is enlightening," says "Where you look at the South, it says only the Appalachian area, home of the Irish, the Jews, Native Americans. African American and others that mixed there, you have this very unique mix of music that we call America. But what you really see is we're all connected." ☺

INFO

Meet the Artist: Regina Carter, hosted by BJLJ critic-in-residence Ilio Blumenthal, Friday, May 30, 5:30 p.m., at PlaySpace in Burlington, Free.

Regina Carter plays the Burlington Dancer Jazz Festival Friday, May 30, 8 p.m., at Pym's Meeting in Burlington. \$20-\$40. dancerjazz.com

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Murder, She Taught

A Norwich University criminologist educates students on the true nature of violence

BY KEN PICARD

Patty Strahl knows a thing or two about murder and mayhem: victims, sex traffickers, serial rapists, mass murderers and other perpetrators of horrific violence. The motives and personalities can differ starkly from one offender to another. Yet when Strahl, a criminal justice professor at Norwich University, studies these crimes, a common theme emerges. Most victims know their victims, often intimately.

The violent crimes that have made headlines in Vermont in the past year have tended to bear out that theme. They include the deaths of two toddlers in the last three months, the murder-suicide in which Ludwig "Remy" Schenker of Essex killed his 24-year-old son, Gunter, then took his own life, and the 2008 rape and murder of Brooke Bennett by her uncle, Michael Jacques. The killing of Vermont women at the hands of their partners is so common that the state has a women's age of 16 facility to analyze these crimes. The Domestic Violence Fatality Review Commission.

Really, it's no surprise that Strahl, who teaches one of Norwich's most popular classes, "Murder: Our Killing Culture," doesn't devote much time to discussing "stranger danger" with her students, except to note how it distracts the public from the true nature of violence in society. As she points out, the 2001 double murder of Lawrence and Jill Corrie of Essex by serial killer Small Kyros was a tragic but also an eerily rare event. About the only thing it had in common with most other violent killings in Vermont was that it began in their home.

At 5'10 inches, Strahl seems like the least likely person to have become an expert on violent crime. With spiky blonde hair and a goatee, with the somewhat goth look of the 1980s "That Girl" star Mario Thomas, Strahl was raised in a "very functional and loving family." A first-generation Canadian whose parents were both Holocaust survivors, she grew up in a quiet Montreal suburb where she never encountered guns, gangs or drug dealers, she says, or even watched any crime dramas on television. (She still avoids

them, including documentaries like ABC's "The Killer Speaks," in which she recently appeared as an expert criminologist.) In fact, Strahl admits that her first encounter with police occurred when she got stopped for a traffic ticket.

Strahl's family assumed she pursued an artistic career, but in college she chanced on a "police technology" program that piqued her curiosity. Though she had no intention of becoming a cop, at McGill University she landed a mastership in a forensic psychology clinic. There she interviewed offenders — and, later, a man

prison who'd stabbed his wife and her lover to death. Strahl, who recalls thinking that the killer "seemed like a nice guy," has been intrigued by the study of violence ever since.

Strahl sat down with *Seven Days* to discuss criminal patterns, educating young people about the nature of violence, TV versus reality and more.

SEVEN DAYS: You described the murderer you interviewed as "a nice guy." Is it surprising when rapists and murderers seem normal?

JENNY STRAHL: Well, we have to distinguish between a serial rapist or murderer and this guy. I hate using the term "crime of passion," because "passion" implies something positive, but it was an emotional, albeit violent and brutal crime. I can imagine sitting across from him, alone in a room. He was a very large guy and I was just 18 or 20.

He had a patch on his head from bad hair and tattoos, like a stereotypical monster. He said to me, "I killed two people. How do you know I'm not going to kill you?" And I said no, "Well, you asked to talk to someone." He was eventually let out of prison because they assumed he would not repeat [his crime].

SD: Are serial rapists and murderers of a different breed?

PS: There's a difference, yes. Many of these people suggest — in these crimes

while carrying on very regular, daily routines. What makes them successful is that they can do these crimes usually, so

that they come up, in some people. People are not fearful of them. They don't look like people who would harm you.

We have this stereotypical image of serial rapists and murderers as people who creep up in a crowd, and



CRIME

they're going to look like Freddy Krueger [from *A Nightmare on Elm Street*] or whoever that guy was in *The Silence of the Lambs*. Which they don't!

SD: What's the actual likelihood of random violent crimes?

PS: The vast majority of interpersonal crimes are committed between known affiliates. Very few are committed between strangers. It makes sense that we're going to see those crimes in Vermont. We're taught to fear the stranger, whether it's a sexual assault or the person lurking in the bushes. We're not taught that it's the person you're studying with, your friend, the person you live with.

SD: How does recognizing that help us educate young people to protect themselves from becoming victims?

PS: In terms of my student body, I'm dealing with 18- to 21-year olds, primarily males. So, looking at that population, they're more likely to be not only victims but also perpetrators of violence — hopefully not, because most of them are on a good track. It's very different than if we're looking at a middle school class. But even when we talk about child abuse, [kids are] still being taught to be leery of strangers and vigilant of their surroundings when, in fact, it's really your mom, your dad, your coach, your grandparents or your favorite uncle who's more likely to abuse you.

SD: What are your students' biggest misconceptions about violent crime?

PS: Some of the misconceptions they have are the same misconceptions many of us have about crime in terms of the frequency, the dynamics, the culture. Many [students] come infatuated with law enforcement, but what they know about law enforcement is just what they learned from television. They've been taught that crimes are all solved, that clearance rates are 99.9 percent. But they don't learn much about victims — who they are or the impact crimes have on them. They're very focused on investigations and real lights and sirens. They're somewhat naive [as] to the true characterization of crimes.

SD: What do you mean by "true characterization"?

PS: Whether we talk about child abuse or murder suicides or serial killings or mass killings, what is the reality of these crimes versus what we hear in the media? So with child abuse, interpersonal violence, substance abuse — a lot of these crimes and social problems are interrelated. If you see one, you see others. If a child has a parent who abuses substances, it increases the likelihood that the child will be victimized. It also increases the likelihood that that child will grow up to be a victimizer and/or substance abuser.

WE HAVE THIS STEREOTYPICAL IMAGE OF SERIAL RAPISTS AND MURDERERS AS PEOPLE WE CAN SPOT IN A CROWD, AND THEY'RE GOING TO LOOK LIKE FREDDY KRUEGER.

PENNY SHULTZ

SD: What is the clearance rate for violent offenses?

PS: Most people, by watching TV, assume that most murders are cleared, that an arrest was made and the offender got away. But in fact, our clearance rate in 2000 was about 90 percent, but now we're below 60 percent, and in some states it's as low as 30 percent. Some communities don't have the resources — or don't devote the resources — to solving murders. Often it depends on who the victim is. If we have a victim from a college campus, we're going to devote more resources to find a prostitute who gets taken off the street.

SD: So we don't devote as many resources to people who are less visible?

PS: Exactly. And you see it on all these crime shows and who they're focused on. It's often the young, attractive

white woman and not necessarily the poor, undocumented worker.

SD: Have the recent high-profile killings involving people who are mentally ill done much to improve the public's general understanding of mental illness?

PS: Actually, when we see these high-profile cases, it often increases people's fear and misconceptions about the mentally ill. One of the things I teach is that mentally ill people are far more likely to harm themselves than they are to harm other people.

SD: What are the most common predictors of violent crimes?

PS: Of course, we can never entirely predict these things, but the most significant factor would be prior domestic violence. That's what's studied, and often that's not what is talked about in the press.

SD: Does that mean we should be tougher on domestic violence offenders?

PS: Absolutely. I also think it tells us that we need to be more vigilant about domestic violence because they have the potential risk for child abuse, for fatalities, for murder-suicides and for mass murders. But it's not just domestic violence. In some cases, domestic violence is already known to prosecutors and police, but other times it's not. Other risk factors are homelessness or mental illness, where people talk about killing their partner. Access to firearms is another big issue.

Clearly, we live in a state with easy access to weapons — and with a very low crime rate. So it's not as simple as "someone has access to firearms, therefore there will be more crime." But in domestic violence cases, firearms are a very effective tool to threaten someone. Many of these [homicides] are not impulsive crimes; they're planned. One of the things we see in these murder-suicides is when one partner announces that they're leaving. These cases all present us with opportunities to talk about domestic violence, but in general, we don't. ☐



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Dear Cecil,

I've noticed sometimes colors look different when I alternate eyes. It's easiest to perceive when looking at something that's soft white. When I close my right eye, the white has a bluish tint to it; when I close my left eye, it has a reddish tint. Is there a name for this? Is this normal, am I insane, or do I have some special kind of vision? It's been like this since I was a kid.

drewno99 via the Straight Dope Message Board



Hard to say what's going on — the medical literature is pretty thin. But my guess is there's a researcher or two who'd love to get a look at your eyes.

- Here's what we know:
- The closest I can find to a name for what you describe is unilateral color blindness, a condition in which one eye has normal color vision and the other doesn't. I'm far from certain that's what you've got. Those with UCB tend to think one eye is bad and the other good, not that both eyes show equally to opposite and/or false spectrum. You might take one of those odd color vision exams, testing one eye at a time, and report back. Pondering further might be that some, we'll call your condition differential color vision.
- UCB is generally described as rare. DCV may not be. Whenever someone posts online saying they've got it,

dozens of others chime in to say, "Me, too."

- There are several well-established reasons for a difference in color perception between eyes. The first involves defects of the cornea or lens. One of the first symptoms of cataract — an opacity in the lens — is that objects become blurry and have a yellow hue to them. Typically this affects one eye but not the other, or both eyes but to various degrees.
- With age, the lens becomes more and more denser, cutting it to scatter blue and violet light. This will make purple objects appear redder to older people, and blues will appear less vibrant. But the effect is usually the same for both eyes, and you say this is something you've noticed since childhood, so that probably isn't what you've got.
- Another thing that may contribute to a difference

in color perception is an artificial lens, or so-called contact lens. I'm assuming this doesn't apply to you, Drew, I mention it because it's interesting. The eye's lens normally helps filter ultraviolet light; once it's gone, or replaced with a nonfiltering artificial lens, you can see UV light, which is perceived as what's like blue or violet. A famous example is the French Impressionist painter Claude Monet. Monet suffered from cataracts late in life and to remedy this had the lens in his right eye removed in 1924. The effect on his vision, it's claimed, can be seen in the series of paintings he produced from 1922 to 1924 known as *The Masses Seen from the Roule Garden*. The first works in the series feature warm colors, such as reds, browns and yellows, those completed after the operation, though depicting the same scene, are dominated by blue and violet.

- Another reason for a difference in color perception is disease — disease caused damage to one of the eye's optic nerves. One of the diagnostic rules of glaucoma is that to medical students is that color vision

is malik affected just one eye are "acquired color vision defects," which generally are a sign of disease or some other condition picked up after birth. In contrast, garden-variety color blindness, which affects both eyes equally, is usually congenital. The importance of that distinction is that acquired color vision defects likely indicate a problem requiring treatment, whereas congenital defects don't. But there are exceptions, which he may be back to unilateral color blindness. A number of research papers appearing in the 1940s through the 1970s called attention to cases of congenital (that is, inherited) color blindness affecting one eye only in unilateral asthenopia, for

instance, one eye lacks all or most of the cones that perceive green, sharply limiting the number of colors that can be distinguished, while the other eye is normal. But the affected eye can be easily identified — it's the one that can't see reds and greens (the polar shades anyway). That doesn't describe you.

- Some, my assistant Pierre for one, can induce the effect you describe by lying on their sides for a few minutes and looking at a white field. Pierre reports that from the eye closer to the ground, colors seemed redder, bluer from the other. Others say merely closing one eye for a while gives the same result.
- The right/left split of the brain may also play a role. For example, a test of reaction times found subjects responded quicker when they viewed objects displayed on a red background with their left eye than with their right. With objects displayed on a green background, the results were reversed.

In sum, we haven't a clue. Clearly this is a promising field of study for an enterprising grad student. We await further reports.

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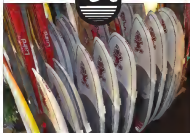
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6:7 SAT	VALERIE JUNE Spoon Kitchen	6:25 WED	SALIVA Venus Nightclub
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BOOKS

possibility, Norman must do two things: he must make us love Elizabeth, not as an idealized, perfect mate but as a vital, convincing presence; and he must find ways to temper Sam's pain. The novelist accomplishes the former with wonderfully lively flashbacks and the latter with a constant undercurrent of dry humor. Sam has a peculiarly Canadian way of making quickly devastating observations—as when he calls the pontificating Ibsenism a “wonder-of-me type.” He sums up the director's relationship with his cinematographer thus: “Ibsenism and Akragawa had a grudging respect for, yet basically hated, each other.”

That description also applies pretty well to the relationship between Sam and his sister. Therapy sessions can be a pain in factum. They're static, and many authors use them as a shortcut to the heavy-handed articulation of big themes. The analysis chapters of *Not I*, by contrast, are short-and-sweet sparring matches between two parties whose views, it's clear early on, will never dovetail. They give the solitary protagonist a chance to process his experience aloud, but we can trust Norman not to lead Sam to one of those facile fictional epiphanies where a crying solves everything.

Reading in this author's work is a far slower and more subterranean affair. It's what happens as Sam stares the birds on the beach, for instance, or meditates on other people's stories of haunting, displacement and loss. The one story he refuses to tolerate is Ibsenism's fictionalization of his own, the version the director insists “will tell what really happened, only better.”

Is Sam himself, by imagining Elizabeth on the beach, going their way a “better” ending in defiance of reality? Has he, like Norman, begun turning his experience into fiction? Or is he not imagining but *availing*? Norman's fascinating novel leaves us to ponder these questions. Meanwhile, we may find ourselves questioning our own assumptions about the end point of grief. One of Sam's friends puts it best: “As for Elizabeth — for my money, as long as seeing her lasts, you're one of the lucky ones.” ☐



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Deep Bleu Sea

Taste Test: Bleu Northeast Seafood **BY HANNAH PALMER EGAN**

There's a rule about cheese and seafood, and it doesn't favor combining the two. Centuries of culinary lore espoused such overreliance: a fisher's delicate flavor and squanders its potential. And since both ingredients are pricey, some cooks allow each to shine on its own light without interfering from the other.

But Jasper executive chef Douglas Paine keeps party at one's laugh. At his Northeast Seafood, which he opened in the Marriott Courtyard Burlington Harbor in April, one of his signature dishes is a bubbling rack of cheese white lasagna stuffed with hearty chunks of lobster, crab, scallops and fish. There's one in the kitchen, squid in the past and no release sight.

Paine says his dish is rooted in tradition—he was raised in the Northeast Kingdom, and his family celebrated with a similar take. "You holidays we'd have that kind of lasagna, with cream and cheese and fish and scallops," he says, "and I never really thought about it as wrong." Later, when he started cooking professionally, Paine says, "People would be like, 'You can't serve cheese with fish,' and I was always like, 'Well, I think you can.'"

But before you try the lasagna—a rich, creamy dish best eaten one slow bite at a time—you'll want to start with a cocktail. Blue's chef has recipes come from Hotel Vermont general manager and cocktailer Jon Andriola, and most of them are dangerously drinkable. Sweeter wine won't regret a fresh, coral lavender lemonade or a Bay Budy Dog. Other types will enjoy a Kirby Garden Tonic, which drinks like a V&T in black tie, or a spicy-sour greyhound (H&B) Lake House, a citrusy go-meaties spiced with dry cider.

The wine is attached and serves what—the barman complements the fish, no dear—and a suitable. Just four bottles top \$70, and most range under \$50. My table went for a \$24 bottle of Laurent Blanc Pure or 100 Chateau Syrah Rose, which was far better than it should have been for the price, and it drank well with our meal.

While the idea of a seafood restaurant may sound a bit silly this far inland, I should that Lake Champlain was once a saltwater



Stefano Design

sea), Paine sources most of his daily catch from Wood Mountain Fish, where fishmonger Edna Wood gets his fish fresh, the boat is coastal New England and drives to Vermont. In a recent *Swam* says Northeastern Champ like fish, the chef

indicated interest in porting more like fish on the menu. He buys other products—produce, grains, breads and condiments—locally, or makes them himself. So, at last, fish and lobster hearts grass terrace, pressed in house and dairy



Garden Home, Laverne
Lavender Lemonade Soft Drink



Douglas Paine

rose in color, comes with a crisp, sour dough. Ingredients from local baking Company, and sweet house-picked onions and vineyard tomatoes from Bickel's Farm in the redneck. Grilled with

DESSERTS: \$4.95

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Deep Bleu Sea WPHO

forget-me-nots, it's some of the finest liver I've spread in a while, impeccably smooth, creamy and rich. The (local, seasonal) condiments are sweet, but use them sparingly; their strong flavors could easily overpower the delicate meat of the fat if used with abandon.

The fish, like many at Ilha, updates classic New England flavors for a sophisticated modern palate. Thus, a generous heap of fat, fried kaffir lime buds to sunny Cape Cod summers, but Paine tosses the breaded bivalves with capers and red onion for a subtle, twangy twist. Likewise, a bowl of Maine mussels, steeped in a tomato-croquet saffron broth, tastes like a fanciful take on my mother's peasant Vermont cooking: comforting and understated.

Service is studiously warm and friendly. Wentfall is pleasant, if young and far from polished, and everyone exudes an earnest desire to please. You'll never want long for anything, and they may even crush your table between courses.

Either way, you'll feel safe in Paine's competent hands from the moment you arrive — even his less successful dishes are forgivable. FE be honest: That language was a bit rich for me (I could handle about three acrobatic lines before I was confused out.) When my table opted for a "mussel" (read: mussel-free) lobster roll, we found the bun soft and stuffed with tender, bright-red meat, but it was all a bit dry and lonely without mayo-nance to moisten the fish. Granted, the error was ours in ordering the cool bluese clamsteak olive and swell on the menu, and server diners will stick to that and leave satisfied.



I might have expected a more robust shellfish selection at Ilha, especially given the upscale setting. Oysterboards will find just one raw oyster on the menu (then again, why compete with Ilha's of the Woods selection next door?), and steamer clams failed to appear entirely.

Small missteps aside, Paine's Vermont-to-what-ever-isn't-a-hole-in-the-market. "We thought

A GENEROUS HEAP OF FAT, FRIED FULL-BELLY CLAMS HARNS TO SUNNY CAPE COD SUMMERS, BUT PAINE TOSSES THE BREADED BIVALVES WITH CAPERS AND RED ONION FOR A SUBTLE, TWANGY TWIST.

it was time to have a place where people could get good fish in Burlington," the chef says. Ilha's fish is invariably good, and the menu is enticing with it, taking center stage in main courses and weaving throughout in smaller details.

Showing off anachronies covers a chopped Caesar salad, adding fishy flavor to a crisp heap of romaine studded with crunchy croutons and sharp, shaved pecorino from Renaissance Farm in Craftsbury. Per an

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SIDEdishes

CONTINUED FROM PAGE 41

Keller is also planning featured meals prepared by more of Vermont's premier pitmasters and a series of food-oriented discussions, panels, demonstrations and workshops orchestrated by HEALTHY WORKS MARKET and the VERMONT FARMERS' & NEW ENGLAND CULINARY INSTITUTE and others. That's in addition to the fun's full slate of comedy, art exhibitions and live music. For more on the non-food-related fun happenings, go to this issue's Southeaster.

—M.F.E.

New Brew in Northfield

FARM MOUNTAIN BOVING COMPANY IS OPENING REVEREND THE KNOTTY SHAMROCK PUB

Last week, **REVEREND**, owner of the **KNOTTY SHAMROCK PUB**, broke ground on a new brewery adjacent to his 3-year-old pub.

The new space will house a four-barrel operation that — once up and running later this summer — will produce

more than 100 gallons of ale weekly. With help from brewmaster **RENEE HARRIS**, Peccer has been pouring small batches of housemade brew at the Knotty Shamrock since



PHOTO COURTESY OF THE KNOTTY SHAMROCK PUB

August 2013, experimenting with a variety of brews — rye, Kitchener, ESBs, ales and stouts — to test palates of patrons. "We just keep playing around with things, and we're having a lot of fun with it," Peccer says. He'd spent 15 years brewing in England and Germany,

Peccer says, and was happy to take the lead at the new venture, called **REVEREND BREWING**. "When I was trying to make the jump [to brewing my own beer for the Knotty Shamrock], I

reached out to him, and he jumped right up with his hand on the air to do it," Peccer recalls. They've settled on three regular brews: a Duxman wheat called the **KNOTTY BLONDE**. ("We've had a lot of fun with the name so far," Peccer says with a laugh), a double

IPA, called **REVEREND BEER**, brewed with two different hop varieties, and a stout, still in process. He will brew a seasonal special headline stout that Peccer says they'd love to make all the time. (Peccer calls it "because it's a glass, seriously.") But the complex brew

takes eight months to ferment, so they may go with an easier mix this year instead.

Peccer says he's excited to bring a true brewpub experience to Northfield. Farm Mountain will offer brewery tours, private B&Bs and tastings, and will keep an open-door policy with the Knotty Shamrock next door, allowing patrons to flow between the spaces. He's also excited to open his doors to the greater Vermont brewing community. Since he started brewing, Peccer says, he's gotten to know other local brewers such as **MARK COHEN** at **FOODLAB BREWERY** and **STEVE GARDNER** at **WATER BOUND**. "It's just an amazing group of individuals around here," Peccer says, "who are just bonded for the sake of brewing better beer."

—M.F.E.

CONNECT

Native life on Twitter for the latest food gossip: **WASH STATE** **FOOD** **LOVER** **ALICE LEVICK** @aliclevick



PHOTO COURTESY OF THE KNOTTY SHAMROCK PUB

seems size salad, add a portion of house-cured Atlantic salmon, which looks the same size, easily lack I'd expect from Jews in Brooklyn, — but this isn't Brooklyn, and Peccer isn't Jewish. Still, his cure is solid, steeped with subtle nuances.

As an entrée, a round redfish fillet tastes fresh from the sea. Pan-seared and laid to rest on a blanket of wilted spinach, the fish's mild, fleshy flesh falls open under soft pressure and sings in a bed of zippy, saucy broths.

The closed-up, semi-formal dining matches its surroundings. Here's any dining room is a chic, contemporary space with lots of white-facing glass. Dine here for fresh fish and glimmering Champagne moments. And for dessert, ponder the Doughnut Inferno: — a bakery concoction that seems so wonder, "this is a doughnut cooked in buttery syrup, or can I bread pudding?" When it arrived on a plate crowned with bright lemon curd and gummy milk caramel, I couldn't tell the difference. Our waitress — a good woman happy to stop and chat — said the doughnuts in question came from someone's mom, or someone's mom's neighbor, or someone's neighbor's mom, or — at this point, I was too stuffed to care. The dessert was soft and sweet with a touch of home-cooked country goodness, and whenever it came from, it wasn't far from here. ☺

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Dumpling Diva

Seasoned Traveler: Luiza's Homemade With Love BY ALICE LEVITT

To see Luiza at Luiza Bloomberg's well-lit, tucked-away eatery, looking suspiciously at her as she ducks into their bay-lined home. The petite blonde, curled in jeans and glaucous up to liquid eyeliner, quickly emerges with seven eggs in various shades of red and Tiffany blue.

Bloomberg may live just blocks from downtown Shelburne, but the chickens aren't the only trace of her upbringing in the Polish countryside. She makes soups from her cherry and peach trees and grows potatoes in an overgrown garden. Twenty more chickens, intended for meat, arrived last week. Bloomberg's heart and the rubus of a new career both feed Bloomberg's family—and now through her business Luiza's Homemade With Love, an extended family of customers.

Last December, Bloomberg began selling pierogi that she makes by hand, mostly at her grandmother's old in Poland. Since then, her tiny business has expanded to include many more native dishes requested by her growing following. Her intensely beef-flavored borscht (horseradish) can be served doused with apples—a top, ear-shaped mushroom dumplings. Kapusta a goscini, a soup of sauerkraut with white beans and millet, may sound simple, but its slow cooking brings out flavors so rich, it's hard to believe the rich no cream in the pepper-onion-spiked dish.

The one unifying factor of Bloomberg's creations is a surprising one, especially in a culinary tradition where food dotted with bacon often appears in place of butter at the dinner table. All her dishes are vegetarian. That's far removed of pragmatism rather than principle. Bloomberg (aka Sineke) hasn't bothered to upgrade her home kitchen license to get certified for meat handling. She's doing just fine making cheese, potato-and-cheese and sweet-cabbage pierogi—held the meat.

On a recent Wednesday, Bloomberg mixes a few cups of her economy-size King Arthur flour bag with lukewarm water and cracks a single egg, from her back. She does this all by feel, not by measurement. "Anything can affect the dough," she says. "It's all mine, it's mine, it's different."

Bloomberg rolls out the dough by hand, leaving it just thick enough so it doesn't break when filled and cooked.



Luiza Bloomberg

she uses a wooden roller to scoop just the right amount of filling to match the circles of dough she cuts out using a small glass. Effectively, she stretches the dough around the filling, leaving thin, crimped edges that make each bite pocket resemble a hot sun and its rays.

When the steers are cooked in just a bit of butter, the result is an exceptionally light dumpling, miles away from the store-bought pierogi most Americans were raised on. She's a stickler, especially when stuffed with medium-firm cheese.

The cabbage is deceptively mellow tasting, Bloomberg's most popular pierogi, the potato and cheese, is fluffy inside, almost like a soufflé.

There may be a surprising air of sophistication about them, but these three-dotted specialties aren't just impressive grown-ups. Bloomberg says one customer attributed her increasingly regular orders to her young daughter. When Bloomberg's customer made the mistake of buying supermarket pierogi, the little girl was scolded. "She told me she said, 'Mummy, why would you buy Mrs. Th (Pierogi)? I can't have those anymore! Just get Luiza's!'" Bloomberg recounts.

The cook's own children were the inspiration for her business. When Jacob, Anna and Makayla—now 6, 6 and 4—were born, Bloomberg quit her job as a forensic psychologist for the Vermont Department of Corrections to be home with them.

Raised along the Polish-Ukrainian border, Bloomberg immigrated to a heavily Polish neighborhood in New York in 1988. The now-68-year-old recalls being startled by the behavior of fellow students at her Brooklyn public school. "There were a lot of criminal activities, and I was like, 'I don't even speak English, and I know you shouldn't be doing that,'" she recalls, holding her hands to her face in exasperation.

Six trips with her family fostered a love of the Green Mountains. Bloomberg began her psychology career at the Vermont State Hospital in Waterbury before moving to the Department of Corrections. What was the appeal of working with the criminally insane? "Psychopaths and criminal behavior and mental illness are so fascinating," she says with a wistful smile. "At work it's never a dull moment."

Now Bloomberg is happy to stay home with the support of her husband, Josh Bloomberg, a Shelburne native. When asked if the chaos her old life story, she answers with certainty. "Actually, no. I just want to cook. I really enjoy it. My dream would be to have a little 10-table restaurant making my own knishes and stuff like that," she says.

CONTINUED AFTER THE CLASSIFIED SECTION ■ P.49

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food



For now, Bloomberg is aiming to grow her business by word of mouth. She has no website and is still working on launching a Facebook page. Most of her orders arrive via text message, email or phone.

And there are enough of those orders that Bloomberg finds herself making large batches of pierogi several days a week, which she sells for \$7 or \$8 a dozen. Her own kids demand them so voraciously as her customers, she says. Her two elder

with Lisa — for instance, a drink she makes called lampert. The simple fruit juice is little more than dried apples stewed in water. “My kids love it,” she says. “They call it ‘Mama Juice.’”

On busy nights, the Bloombergs’ family finds nothing more than freshly cooked noodles mixed with farmer’s cheese and butter. Bloomberg calls it “Polish mac and cheese.”

Other favorite dishes incorporate meat, so they won’t appear at lunches unless Bloomberg gets her kitchen reconfigured. For instance, there’s her dunk, a soup that gives its smoky flavor from kielbasa. Bloomberg purchases in New Jersey, where her extended family now lives. Its base is sautéed rye flour. Slices of the family children’s hard-boiled eggs bob in the milky, milky broth along with half-moons of kielbasa. The tangy flavor is seductive.

Bloomberg’s husband shares that appealing up, but since it’s vegetarian, customers can enjoy it today. The secret of its flavor is a mixture similar to a sourdough culture. She decorates the mixture with spices and garlic and a pile of rye bread.

THE RESULT IS AN EXCEPTIONALLY LIGHT DUMPLING, MILES AWAY FROM THE STORE-BUGHT PIEROGI MOST AMERICANS WERE RAISED ON.

children enjoy pierogi served with smoky dressing for dipping, while Malaya, the youngest, demands frisky Polish kielbasa.

Bloomberg also supplies frozen dumplings (including the weekly) to A Taste of Europe in South Burlington. The next order of business is to reach out to a few other stores and restaurants, such as Koski’s Tavern and (Dumplings). By fall or winter, she hopes to sell her wares at farmers markets or two.

One innovation is fast appreciation with the warm waffles. As bread, loaf, fruit, ripe, dessert pierogi will soon appear on Bloomberg’s concise roster of offerings. “I can’t wait to make the blueberry ones,” she says. She looks forward to experimenting with pie-style fillings, including strawberry-rhubarb and her homegrown currants. She may also make paczki, or round Polish doughnuts, and fill them with homemade jams from her own fruit trees.

Bloomberg family favorite may soon appear on the menu at Lisa’s Bloomberg’s

for a month that could never be confused with typical Russian borscht. And customers can’t get enough.

“I have some customers that order on a weekly basis,” Bloomberg says. “That’s one lady who is on my calendar every other week or every five weeks, she’s like, ‘Surprise me!’ And she gets back different foods” with each order.

While many of Bloomberg’s customers are from Poland or of Polish descent, she says she realizes that her culinary traditions — can — pose challenges to Americans unfamiliar with them. “When polite customers have doubts, she offers a sample,” “I’ll say, ‘How about I bring you, like, four [pierogi] — just try it!’” she says. “Sometimes it’s good to try it out.”

The anyone sampled Bloomberg’s fare without demanding more? “No, they haven’t,” she says with a giggle. ☐

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String King

A child prodigy, guitarist Julian Lage turned pro when he was just 7 years old. "The following year, he shared the stage with Carlos Santana and was the subject of the acclaimed documentary *Julius at Eight*. His first trip to the Grammy Awards?" he came at the ripe old age of 18. Since then, the virtuoso's blend of blues, classical, folk and jazz has secured his status as "a giant in the making," according to *All About Jazz*. Known for his jaw-dropping technique, Lage regularly collaborates with top international artists. His tribute music lovers to a solo show as part of the Burlington Days/ever Jazz Festival.

JULIAN LAGE

Tuesday, June 3, 8 p.m., on Wed., June 4, 7 p.m. at Burlington
\$25. Info: 783-5961, jullianlage.com

Worlds Collide

With roots running back to ancient cultures, belly dance is believed by many to be the world's oldest form of dance. But where did it begin? Some claim it was a fertility ritual, while other accounts say it spread to the Middle East from India's courtship of romantic creep. In fact, for the performers in "Garnison de Dancemania: Dance Sorcery," it's the bridge between morals and devotion. Mystique, aerial acrobats and carnival acts open for original dancers, including DJ/Alma Bosty, Zoe Grandblanc and Heather Powers, who explore the theme of the dancer as a channel for the power and inspiration of the divine.

L'ANNIVALE DE GARNISON: DANCE SORCERY

Starting May 31, 8 p.m., at Soul Fire Studio in Burlington. \$15. Info: 850-3349



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education

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THE UNKNOWN KNOWN See 903.334.4444.

food & drink

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MADE THE BATHING Books (700.620.8262) are the latest work with participants in "Microvolunteering," local citizens by their knowledge and expertise. *Groundlings* (718.933.4300) August 8-9 p.m. Free. No tickets and up to info: 800.655.6666

MUSIC ON THE BEACH Waves and presents capital city of music. Major label used to be. *Beachfront* and *Beachfront* (Widener) 10 a.m. Free info: 794-9102

NON-PROFIT ORGANIZATIONS (700.620.8262) are the latest work with participants in "Microvolunteering," local citizens by their knowledge and expertise. *Groundlings* (718.933.4300) August 8-9 p.m. Free. No tickets and up to info: 800.655.6666

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calendar

SEPTEMBER

NORTHAMPTON GLASS FUSION EXHIBIT
September 10-11: Open studio with station of reusable, broken and salvaged. Don't forget to stop by the workshop to see how the glass is made. 10-11: 10 a.m. to 5 p.m. \$10 suggested donation. For info: 444-9377

SOUTH DUNELTON FARMERS MARKET
September 10-11: Farmers' first day. Starts at 10 a.m. and ends at 2 p.m. \$10 suggested donation. For info: 444-9377

WINDSOR PARKWAY MARKET
September 10-11: Open studio with station of reusable, broken and salvaged. Don't forget to stop by the workshop to see how the glass is made. 10-11: 10 a.m. to 5 p.m. \$10 suggested donation. For info: 444-9377



WINDSOR PARKWAY MARKET
September 10-11: Open studio with station of reusable, broken and salvaged. Don't forget to stop by the workshop to see how the glass is made. 10-11: 10 a.m. to 5 p.m. \$10 suggested donation. For info: 444-9377

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calendar

TUE 24 6:30

SAVING-DANCE-PRACTICE SESSION Toronto-based dancers have a chance to do their best. Chaperon and before, and/or after, enjoy a special Champagne Club Reception. 7:30-9:30 p.m. \$1. Info: 942-2022

entertainment

THE FUTURE OF DRUGS IN MONTREAL This unique exhibition focuses on the vibrant local and international scene. It's a must-see for anyone who loves the city. The event of outdoor music with a documentary screening of a later date. Montreal's outdoor scene. 8:30 a.m. - 10:30 p.m. Free. Info: 942-2022

etc.

THE HISTORY OF REALITY Impassioned in real life, this exhibition explores the history of reality. It's a must-see for anyone who loves the city. The event of outdoor music with a documentary screening of a later date. Montreal's outdoor scene. 8:30 a.m. - 10:30 p.m. Free. Info: 942-2022

TEA & FORMAL FASHIONS TOUR \$14.95

films & festivals

JACK KIRKLAND: 100 HOURS OF MONTREAL PRINCE \$12.95. Info: 942-2022

BURNINGMAN: BURNING MAN FESTIVAL \$12.95. Info: 942-2022

film

SHYLOU MARIAN: THE TRAGICOMEDY OF JAMES RODGERS \$12.95. Info: 942-2022

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kids

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recreation

PLUMBING & ELECTRICAL \$12.95. Info: 942-2022

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FRANCOPHONIE \$12.95. Info: 942-2022

agendas

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theater

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activities

SNAP! FRESH! WILD! Free of the multicourse gastronomic to do's, it's all in the kitchen! They won't eat the regular lunch/dinner/dinner tonight. It's time! Local family food Co-op White Star Junction, 136 2nd St. in Free Info: 202-202-2020; www.whitestarcoop.org

Business

BUSINESS SEMINAR French Avenue at 4000, Canada's largest, planning methods for creating a successful foundation. Included: English Channel of Commerce Office, 8-10:30 am. Free Info: 202-202-2020; www.frenchavenue.com

BOYSCOUT BUSINESS COUNCIL INTERVIEW CHAPTER MEETING Female members interested in becoming their boy's first interview on business topics. Free Info: 202-202-2020; www.burlington.com

community

CENTRAL VERMONT CHAPTER OF CONSUMERS' UNION Area's oldest consumer watchdog and watchdog. Free Info: 202-202-2020; www.consumersunion.org

POWERFUL TOOL FOR CANDIDATES See Wed. 20

conferences

2014 WILSON VEC WATER QUALITY CONFERENCE The Vermont Association of Canadian public water districts. Free Info: 202-202-2020; www.wilsonvec.org

AMERICAN SOCIETY OF BUSINESS NATIONAL CONVENTION Meeting between and Susan Collins. Free Info: 202-202-2020; www.asb.org

fairs & festivals

2014 ANNUAL 100+ YEARS OF MONTREAL FISH FISH FISH See Wed. 20

BURLINGTON MOUNTAIN FISH FISH FISH See Wed. 20

film

THE ANATOMICAL PEOPLE From 10:00 am to 11:00 am. Free Info: 202-202-2020; www.anatomicalpeople.com

food & drink

CHAMPAGNE & FARMERS MARKET See Wed. 20

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kids

AFRICA SCHOOL MARKET SERIES See Wed. 20

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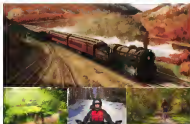
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Groove Is in the Heart

An Interview with Dawn of Midi's Aakash Israni

BY ETHER DE SÈZE



Dawn of Midi is a house band, as their groovy songs or brought on by intimate injury, that is characterized by the ability to land the names of people and objects. These who are artists than frustrated by knowing what they're looking at but being unable to summon the name fast.

Dawn of Midi is also the name of the most recent album by the Brooklyn-based musical trio. Dawn of Midi's landmark is that title refers to a musical journey, rather than, it is up. Dawn of Midi's music is as familiar as it is impossible to pigeonhole. Depending on the listener's frame of reference, the album might evoke traditional music of Mexico, the minimalist experiments of Steve Reich or the pop, "musical" rhythms of such German bands as Kraftwerk and Can.

It might even be called jazz, which is the contrast that local music lovers will be asked to consider, should they attend Dawn of Midi's upcoming Brooklyn show. The band's instrumentation—upright bass, piano and percussion—is identical to that of many jazz ensembles, though they play those instruments in some pretty unusual, sometimes weird, ways. What? Anna Holmstrom, the bassist, will often play with one arm extended while his instrument, while he plays and sings or sings naturally.

Dawn of Midi's music is generally so playful, so fun, you just can't put a name to it. Nor is it easy to figure out how to respond to it. Dawn of Midi once had a rhythm called "Glow Up" and once the music's tempo groove makes listeners to lose themselves even as they find their heads.

Currently in a world tour, where they're playing cities and audiences alike with their energetic live shows. Dawn of Midi played at the Brooklyn Museum for a performance at the Brooklyn Museum. Jazz Festival. Dawn of Midi's music took a break to answer, by email, some questions from Ether De Sèze.

SEVEN DAYS: Where are you guys now? How's the tour going so far?

AKAASH ISRANI: Just woke up in Jena, Germany. There is a beautiful city in my hotel room.

SD: Where have you found your biggest fans and admirers so far?

AI: We had a good crowd in Ljubljana, Slovenia, on the 11th night of the tour, and last night here in Jena, as well. I'm anxious to see what the response will be like in the bigger cities like Berlin and London. We are a bit better known in places like that.

SD: What music are you currently listening to? Is there any music in particular that helps you cope with the rigors of an international tour?

AI: [Armed Ghazali permission] Alfred Lakopos.

SD: I don't think I'd call your music "jazz," yet you're playing several jazz festivals on this tour. Is jazz a comfortable "home genre" for you?

AI: Dawn of Midi is most at home performed in clubs alongside DJ's, actually, with big audiences but everyone will do as long as it's loud and so enough low end. We have no home genre.

TO FEEL THE PULL OF SOMETHING INVISIBLE TOGETHER IS BOTH WHAT IT MEANS AND WHY IT IS IMPORTANT.

AKAASH ISRANI

SD: Your press materials describe your show as one point as "a test of endurance," which seems odd to me. I dig your music. Why would it be something to "endure"?

AI: I believe the writers were referring to it as a test of endurance for the performers, not the listeners. People often remark on the fact that when we play, we start the album and play the whole thing until it's done, 45 minutes later. That can appear to require a lot of endurance, but actually we're hypnotized.

SD: Playing electronic music with acoustic instruments is the bedplate description of what you do, but personally, I don't hear it. What exactly is "electronic" about your music? What is it about electronic music that informs your sound?

AI: Most of the rhythmic concepts in *Dynamos* are inspired by DJ, most African music. On the other hand, the sound palette, the muted harmonies on piano and bass, the lack of synths in the drums—these were aesthetic choices that were

probably influenced by our interest in the new music growing up.

SD: Which of the following responses [1] do you hope your music creates in listeners? [2] dancing [3] a blood-out trance state [4] intellectual gratification [5] hallucinations

AI: All of the above, in that order.

SD: I can hear the prog rock and "krautrock" influences on your music. How? Can you? Which other influences might not be as apparent, and how did you arrive at them?

AI: The Western influences are much more obvious in the press, but actually the real inspiration came from behind the album in West African (Ghanaian) and Mexican (Juba and Gambia) music.

SD: Your music grooves pretty hard. Why is the groove so important to you? What does the groove mean to you?

AI: To feel the pull of something invisible together is both what it means and why it is important.

SD: Is there anyone among the festival artists you're particularly eager to hear and/or meet?

AI: I'd like to play with Tony Scott. ☺

INFO

Dawn of Midi at the Brooklyn Museum Jazz Festival, Sunday, June 1, 6 p.m. at Pler-Score in Brooklyn. \$25. dawnscore.com



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FOLIO 39 P.49

SOUNDbites

CONTINUED FROM PAGE 33



FRANK WILSON

Bite Torrent

In other festival news, when I met with *Sigrid* Kim and co-founder *ALAN LAMAS* a few months ago to check out the club's renovations, he hinted that he and the SK crew were working on a festival of their own. Late last week, the SK folks announced they do indeed have a festival planned for this summer called *WYSIWYG*, which is an acronym for "what you see is what you get."

The fest will take place on August 23 and 24 in the field behind Burlington College, where the Precipice happened last year. *WYSIWYG* will focus as much on local food as arts and music — here to *State Dishes* on page 41 for that score. But the music is pretty exciting, too. Headliners include, among others, *MEATBAND* and *THE EXPRESSIONS*. *PATRICK NATION*, *SHANEY GRAVES*, the *RABBIT BROTHERS*, *NOAH HENRY*, and *ADAM MITCHELL*.



BENJAMIN PEARL

AND *ANTHONYVANDER*. That's in addition to a slew of local favorites, to boot.

Speaking of local music in the great outdoors, Burlington City Arts will present two headline concerts every Wednesday and Friday in City Hall Park all summer long — weather permitting, obviously. The series kicks off this week with the *COUPON BROTHERS* on Wednesday, May 28, and folk songwriter *COLIN MCILPATRICK* on Friday, May 30.

The series will feature some truly excellent local and regional talent, including *NOV HOURS* and *PANICK SMITH* (June 4), *MICHAEL CORREY* and *MARTIN SMITH* (June 18), the *STABLE BROTHERS* (June 25), *POUGHKEEPSIE* (June 27), *OWEN KELLER* (July 1), *SHANEY TREMBLE COMPANY* (July 18), *WAGNER GORGAS* and *MICHAEL ROBERTS* (July 24), *NOV HENRY* (to guest) and the new line (August 22), to name just a few.

Meeting on 3 always appreciate when readers write in to tell me about a band they're psyched about who are coming to town and that I might not know. As much as I try to stay on top of knowing every band whose playing anywhere here all the time, sometimes I slack off and watch the *Rock* page instead. Sorry.

Anyway, in the past week three different readers have reached to extol the virtues of a *Manchester*-based punk band called *NUMBEREIGHT* who are playing the *Monkey Tunes* this Tuesday, June 4. Here's the gist of those emails: "Dude, they're awesome. And yeah, the name is pretty gross."

Dudes, you're right. DP are indeed awesome. And that name is atrocious. But who cares? Perusing the music available at the band's *Bandcamp* page, I'm reminded of a harder version of one of my all-time favorite punk bands, the *NOBODIES* — also an unfortunately name in hindsight — with just the right touch of their awful guitar wankery. And I've told DP just one of the most awesome shows around. Thanks for the tip, y'all.

Last but not least, we close on perhaps the best pun I've seen in years.

MICHAEL CORN is a Middlebury-based guitar teacher who will present a student recital at 51 Main at the Bridge this Thursday, May 28. Corn's students range in ages 12 to 18 and will perform solo, in duos or in trios in a variety of styles. Normally, a student recital would not exactly be stop-the-presses news. And this one isn't either, except for one thing: the name of the recital itself.

Children of the Corn.

Michael Corn, if I ever have kids, you're teaching them guitar. ☺

Listening In

A quick look at some of the albums worth a brief plug this week.

WAGNER PLANET, Peter Dinklage

WAGNER, MICHAEL, to Alan that was the way

THE CORN, ... and Don't You Stand Your Ground

STRANGE & SWEET, Michael Corn

Sound in Quality (plus 2008 4 weeks record of the year in a list)

ANACONDA FORTNIGHT, American Factbook

POSITIVE PIE

MONTPELIER



- 5:31 MICHAEL GELLUP & THE HG-IS INXSMILE
- 5:30 FRANK FRANK MY SMITH SOUND
- 6:00 ME HENRY
- 6:13 STEADY BETTY
- 6:30 YEE
- 6:37 TONIGHTS
- 7:11 HOT NEON NOISE
- 7:16 BROAD
- 7:20-27 WINTERFESTUS

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30 - BLACK TIDE

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06 - BARE AS YOU DAIR

FOAM PARTY 3

13 - KISS ALIVE

19 - ANOTHER LOST YEAR — SCREAMING FOR SILENCE

18 - 802 GRADUATION PARTY

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23 - SKID ROW

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REVIEW *this*

The Precepts, *This Is How It Must Be*

(SELF-RELEASED DIGITAL DOWNLOAD)

Hip-hop, as a genre, can be polarizing. *Antagonists* readily diverges its musability and divides its lyrics, writing them off in promotions of christianism, crime and violence — and with some reason. Trap music and hip-hop dub anthems are often vulgar, full of lewdness, and can be downright terrible, but that is not the case with any of the songs on *This Is How It Must Be*, the new album by Burlington hip-hop group the Precepts.

OK, so the sparse cover word gets used here and there for emphasis. However, most beats that are thoughtfully composed and arranged by longtime collaborators Jer Coons and Kane B. Mizer, MC Devan "Learns" Roins plays with a remarkably informed range of literary, historical and pop culture allusions. The artist's co-founder and accomplished battle rapper has an amazing ability to play with language, letting rhythm and the sound of words guide his lyrics without

over-obsessing the song's message and narrative. These narratives insightfully explore back-ups the need to stay true to oneself against the demands of society, and broader questions of love and independence — all with the swagger of a hip-hop veteran.

The third track, "Thrifted," demonstrates the thoughtful sound of the album. With a quintessentially philosophical lyrical punch, Roins rhymes, "Don't lose sight of the strangeness, / People are much more than what they own / Of course you want a nice house, that's understandable / But that's your residence, / Don't let your fear of living in the present tense take precedence over your better sense." Giving his words life, Coons and Mizer lay down a catchy and uplifting beat that enmeshes with pop simplicity as verse bangers return.

Mid-album, the MC's are fascinated and lyrical attention thrives on "Blood from Wine." Here, Coons and Mizer craft a clear meaning beat that sounds like late-day Racionais, alongside which Learns reminisces on the contradictions of our cultural culture. To him, it is one that is simultaneously the desire about upward mobility and beauty in the enforcement of



its socioeconomic status quo. He observes, "We ask for music but never turn the tables on."

On "Remember" the Precepts lament, "I remember how it used to be, when everyone sang so truthfully." In some ways, *This Is How It Must Be* is a throwback to a more innocent and even wholesome era of hip-hop. The album weaves together universally themed and rhythmously about lyrics with well-crafted beats that often take a shape more similar to a pop tune than a hip-hop song. Most this album with the windows down, reminding yourself of the carelessness of summer — fit, as the Precepts say, "I don't need the good life, I just want a good ride."

This Is How It Must Be by the Precepts is available at iTunes

MYCHELL MANAGER

LISTEN THIS FALL WITH LARSA TULLOCH TO THE TRACKS



Andriana Chobot, *Cascade*

(SELF-RELEASED DIGITAL DOWNLOAD)

Vermont songwriter Andriana Chobot has been playing the piano since she was 6 years old — a span of 20 years. She began writing her own music, mostly electronic compositions, in high school, where she was also active in theater. Both of these disciplines influenced the material found on her recently released debut *Cascade*. While her music is most easily filed under piano pop, Chobot plays with the discipline and the grace of a classical pianist. And she certainly has a flair for the dramatic, armed with an expressive alto, here in a theatrical delivery that likely owes some debt to the occasionally fairytale world of Italian Waterlight and Sarah MacEachern — and puts her roughly in league with the local king of dramatic, piano-based pop, Gregory Douglas.

Casualty upon the title track, a series of ringing, upper register piano chords, with *Cascade* at the onset before colliding with an undulating pool of ringing low notes. Chobot soars on the tension from the onset and marches



her foreboding musical surroundings with a pleading vocal, as if in a searching lull. "What can we say from society's tongue? / What can we give them? How can we grow?" she sings as the song marches toward a desperate emotional and musical crescendo. But then the mood changes. Over suddenly major chords and ascending strings, she sings, almost as if whispering, "Hey, what do we know?" Then, "Just find your way, you're made, as the cascade."

Through the remainder of the tune, Chobot navigates a series of musical turns and turns — an evocative instrumental bridge, followed by a well-orchestrated verse, then a second bridge that plays the song out to a gentle finish. It's impressive by construction and varied, suggesting that Chobot is not content to follow the standard verse-chorus-verse template.

Radio-friendly and catchy, "Yes I" is perhaps the most straightforward of the

KPs in cuts. Even so, Chobot wraps the song's pop aesthetic in a variety of quirky cinematic details and beats that help elevate it from your average pop 60 single.

"New Love" is more adventurous, but boasts no equally solid hook almost as if Benji. Lyrics here were written for Lydia "Stumble," and while it is a little dated, it's a great track. Throughout the KPs earlier tracks, Chobot manages to avoid a certain aesthetic, which is impressive given the melodic nature of her music. But here she's simply too heavy-handed in her low-toned strings and her expressive delivery on most otherwise, is overthought.

Chobot rounds out her, however. On "One for One," she proves capable of writing a tenderly dramatic love ballad. And "I Am in the Night" is the record's strongest and most consistent song, bringing a promising debut to a satisfying close.

Casualty by Andriana Chobot is available at cdbaby.com. Chobot plays Radio Beat in Burlington this Saturday, May 31.

DAVE HOLLER

RUSTY NAIL Upcoming Shows

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Sat 5:30 Dead Set

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Sat June 14

Twiddle

Sun June 22

Luciano

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J.P. FUR Classic Vinyl Request
Night with Freddy 10 p.m. free

LAUREN'S WEST 8 CAFE
Dayne Haskett (live) from 10 p.m.
Jazzin' Henry Tate (live) 10:30
p.m. free. May 15 (live) (open)
sponsored 7 p.m. free

HANNAH TAY PIZZA & PUB
Kawachi with Polkadelogues 9
p.m. free

MEETAN 5 Toronto Akbars
Release (live) 9 p.m. \$10-\$15

RAVN PIZZA General Haskett
(live) 9 p.m. free. Dave Fawell
Tate (live) 9 p.m. free. Mark
Impertoratore (live) 10:30 p.m.
free. The FOUR (live) (live) 10:30
p.m. free. Spiffy Jones (live) 10:30
p.m. free

RED VIGORIS Karmas Brothers
live (live) (live) 10 p.m.
free. Abolition (live) 10 p.m.
free

THE SKUNKY PUNKS
(live) (live) 10 p.m. free. Mark
Impertoratore (live) 10:30 p.m.
free. The FOUR (live) (live) 10:30
p.m. free

WIN A WIN TAPR George Fren
(live) 10 p.m. free

WINTER 6 Thunder Release
(live) 9 p.m. free

HALF POUND TAPR
Fawell's Tappin' Project
(live) 10 p.m. free

LEAGUE 6 BROTHER CAFE Paul
Larkin (live) (live) 10:30 p.m.
free. The FOUR (live) (live) 10:30
p.m. free. Daily Legends Live
(live) 10:30 p.m. free

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Rock Entertainment 1 p.m.
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AREA PIZZA 6 p.m. (live) 10:30
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TUE 3 WENT VILE AND THE VIOLATORS (ROCK)

Moving Violation wasn't your 8th record. When on a pretty late, released last year, in perhaps the one-time member of the War on Drugs' most outstanding, yet scrawny work. More free-form than his 2014 breakthrough, *Smile King for My Sake*, Vile's latest is laced with psychedelic sounds, unceremonious composition and equally dizzying, but affecting songwriting. It is a pretty dense, indeed.

WENT VILE AND THE VIOLATORS play the Higher Ground Ballroom in South Burlington this Tuesday, June 3. **Greatest** **WENT** name opens.

Red Rock (live) 10 p.m. free

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Master of the House

Goldsmith Jane Frank BY XIAN CHIANG-WAREN

Jane Frank, a member of Burlington's Albany Jewelry Arts collective, trained for nearly a decade for her title of master goldsmith. In her native Germany, a state-run Chamber of Crafts approves apprenticeships, sets curricula and dishes out certifications as students rise through the ranks of their chosen craft. Frank (her name is pronounced yoo-ne fränk) trained for years with a master, Jan Stenbrink, in Hamburg.

"A goldsmith master has to have at least a 30-year apprenticeship," she explains. "It's not like here, where you can just work with someone."

Since moving to Vermont in 2007—nine years after she began her first apprenticeship—Frank has taken on students of her own. She's taught popular metalwork and stone-setting classes in Albany's New and Street studios, which tends to attract repeat students. Frank also recently began a more European-style apprenticeship program in collaboration with the Vermont Community School in South Burlington. One VCS student, Ella Gowen, is currently exchanging "community service"—working for Frank—for her five-week "apprenticeship" with her for her last summer project.

For Frank, now 40, crafting jewelry is "a very intimate thing that people do together." So it's fitting that, as her Vermont student base expands and demand for her custom pieces increases, she's created a unique workspace outside Albany to accommodate both on the single-car garage at her home in the Old North Road. She named it Werkstätt, the German word for "workshop."

"I always want to have something when I work," says Frank. "When I had my studio in Hamburg, I had this nice space in a courtyard with willows and herbs and trees and flowers. So it was kind of my standard of a second home."

Her new "second home" is a formerly dilapidated garage, which was renovated to accommodate her and her students. Frank and her father, who makes an annual visit from Hamburg, did all the renovations, including insulation and drywalling. The project took them a year and a half to complete.

Frank says the new studio is ideal for her advanced students. It's also a more relaxing setting for creating her custom work, such as wedding rings, and for working with clients. Rather this month,



Jane Frank



Frank examining a student's setting

she held an open house at Werkstätt for students and clients to introduce them to the new space and the programming, which includes open-studio hours and more classes than before.

Frank's 10-year-old daughter, Ella, is often nearby. Werkstätt encourages an easy, familial atmosphere. "My students are young and funny and silly, and they get along so well," Frank observes. "You always have that chat, and everyone has some in any mood. They get the emotional support. Some of them would say 'couples therapy.'"

On a recent afternoon, Gowen is at the bench in Werkstätt finishing off a ring as Frank shows a reporter around. Ella occasionally darts in to check in on the apprentice's progress.

ALL I HAVE TO DO IS KEEP MY EYES OPEN FOR THE THINGS THAT I THINK ARE BEAUTIFUL.

JANE FRANK

"So far I've made two rings, three necklaces and a pair of shockers," says the 18-year-old, who's headed to the Milwaukee Institute of Art & Design in the fall to study industrial design. Her mother, Lisa Libbenberg, is also an artist.

Though true apprentices and master goldsmithing doesn't exist in the United States, Frank likes to draw into the craft with her longtime students in a manner that resembles her formal training, such as, say, an afternoon long jewelry-making class typical in the States. Having an "apprentice" like Gowen around for several weeks gives both student and teacher an opportunity to explore the foundations of the craft.

Frank's journey to goldsmithing began when she was 16. She'd tried a number of vocations, including photography and antique furniture restoration. Though she was always "into it," Frank says, she had difficulty settling on a career.

As fate would have it, she found her calling as Gowen while babysitting with a friend. Frank encountered an en-

private German couple who made their own jewelry and sold it at markets. They befriended Frank and invited her and her friend to stay with them. "I just disappeared into the [jewelry] workshop," she recalls. "They had all of these little drawers, and there was a bunch of little objects. I was fascinated by it!"

Upon her return to Vermont, Frank set up for her first tool kit in Berlin and applying for apprenticeships. After Sheers took her on, the spent weeks laboring over designs — which many modern jewelers order from a factory — and other details. "I hardly got paid," Frank says, "but I also didn't have to think about the business side."

Even with this background, Frank says it took a while to find her style. "At the beginning, I thought I had to create the wheel new," she says. "Then I met people [with the idea that] this was not what I had to do. It's all been made in some form at some point."

Nonetheless, Frank's style emerged. Frank tends toward the romantic and whimsical. She's currently making delicate chandelier earrings with drop beads and tiny charms, her stud earrings also have been popular with customers. But past series have included strongly hand, sculptural pieces and thick, promise-embodied rings that resemble crowns.

A breakthrough in process came on an annual fair. While working as a dental aide on the side, Frank discovered a type of resin that she could use to cast found objects to make molds. She made another key discovery after moving to Vermont with her then husband in 2007, when she encountered a museum called Vermont Metal Clay in a class with Bethel jewelry designer Celine Page. The material is malleable and can pick up imprints from two-dimensional designs, including drawings and printed photos.

"Now all I have to do is keep my eyes open for the things that I think are beautiful," Frank says.

Her new studio seems a fitting place for that. Both cozy and airy, Verelstich has a hand-cut wooden workbench that seats eight. On sunny afternoons, the garage door can be rolled up to let in a fresh breeze. A nest, fully equipped kitchen is tucked into a back corner, and a fireplace sits atop a brick hearth. Outside in the yard, a hammock, patio chairs, strawberry plants, butterfly bushes and a chicken coop complete the scene.

"I wanted to share all this with my students," Frank explains. "It's very nice community space, in the middle of Burlington. People can really take their time and enjoy it."

INFO

For more information, visit janehs.net.

NEW THIS WEEK

burlington

VERMONT COUNTRY A group whose curatorial Centers 7 exhibits features more than a dozen artists who explore the use of aluminum in their artistic processes. **Exhibition dates:** June 6-12, 8-18 p.m. June 13-August 30. Info: 828-5222. Mallett Center, Burlington.

CARNEY CENTER Artists in a variety of mediums bring out their work. Curated by Mattie June. **Exhibition dates:** June 13-August 31. Info: 866-7766. The First Street Studio, Burlington.

MINIMAL CENTER FOR CONTEMPORARY ARTS Works by 10 contemporary artists from June 13-August 31. Info: 866-7766. The First Street Studio, Burlington.

IN FOCUS Artists in a variety of mediums bring out their work. Curated by Mattie June. **Exhibition dates:** June 13-August 31. Info: 866-7766. The First Street Studio, Burlington.

MARVIN MILLER Recent works by Marvin Miller. **Exhibition dates:** June 13-August 31. Info: 866-7766. The First Street Studio, Burlington.

STANLEY AND CAROLINE Recent works by Stanley and Caroline. **Exhibition dates:** June 13-August 31. Info: 866-7766. The First Street Studio, Burlington.

chittenden county

CAROL KORTEN Recent works by Carol Korten. **Exhibition dates:** June 13-August 31. Info: 866-7766. The First Street Studio, Burlington.

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middlebury area

THE TOWN OF DEER LEAF A collection of works by the Town of Deer Leaf. **Exhibition dates:** June 13-August 31. Info: 866-7766. American Historical Middlebury Library.

routland area

THE CARVING STUDIO & SCULPTURE CENTER'S Recent works by the Carving Studio & Sculpture Center. **Exhibition dates:** June 13-August 31. Info: 866-7766. The Carving Studio & Sculpture Center, Burlington.

champlain islands/northwest

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POLLY AFFENHAUM
WILHELM HILTING
FRANK HILL
JACOBAN GONZALEZ
CAROLIN SCHWITZ

JAZZ

SUNDAY, JUNE 1, 1-4 PM

JAYNA THAKURATH (saxophone)
SAPPHIRE THAKURATH (piano)

WEDNESDAY, JUNE 2, 3-5 PM

JOHN FRANK CASE (alto saxophone/piano)

SUNDAY, JUNE 3, 4-6 PM

ISOBEL THURMAN (alto sax)

FILM

WEDNESDAY, JUNE 1, 5-6 PM

THE ROSEHART COURTESY SURVIVORS
OF THE NEW YORK ART MARKET
(Directed by Alan Ball, 2013)

WEDNESDAY, JUNE 2, 4-5 PM

THE CASE OF THE THREE
LOVED DREAM
(Directed by Alan Ball, 2014)

THURSDAY, JUNE 3, 4-5 PM

DAVID MARRAS: THE TRANCE
SCENES OF NORTH AFRICA
(Directed by Lily Green, 2012)

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THE COLUMBIA Recent paintings, also influenced by the East, represent a reflection on the journey through the Great Wall and light and shadow under the sun. Through June 11, 10a-5p. 252-5842. Upstairs at West Church in Dover.

road river valley/waterbury

BARBARA RAFFERTY Recent oil paintings by the New York-based artist. Through June 30, 10a-5p. 767-9872. 6 Glassbury Circle in Waterbury.

middlebury college

"DISCOVERING COMMUNITY" More than 100 documentary works from four to six decades in the life of 10 students, capturing their lives then and the world around them. Through June 10, 10a-5p. 386-4054. Vermont Public Library in Middlebury.

JANE LOOY BARRERA-SANCHEZ, B.A.F. **RECEIVER** Multimedial woodcut print by the New York-based artist. Through June 30, 10a-5p. 386-4054. 100 Main St. in Middlebury.

KARLA VAN NEST "Discovering Forms" series: Impressionistic pieces of food to create new meaning from a visual element. Lyrical and mixed media with short narrative descriptions poems and art installations. Through May 30, 10a-5p. 386-4054. 100 Main St. in Middlebury.

KATHERINE MULLER Oil and watercolor paintings of birds and flowers in Vermont and the Lake Superior, N.Y., area to the French artist. Through May 31, 10a-5p. 386-4054. 100 Main St. in Middlebury.

LOOT CHICKEN BY NINA ENGLAND An exhibit of historical chicken illustrations, photographs and oil paintings that pay homage to the ingredients of a delicious history and contemporary culture. Middlebury College Library and the Vermont State Museum in Waterbury. Through August 11, 10a-5p. 386-4054. 100 Main St. in Middlebury.

MARTIN PARR "Life's a Shock" images by the U.K.-born photographer and musician. Exhibition includes a multimedia presentation and live performance. Through August 10, 10a-5p. 386-4054. 100 Main St. in Middlebury.

ruffed grouse

PATRICK CAYSON'S FINEST FINEST ART Now and then, a small group of artists, each with their own style, come along to make a difference. Cayson's art is a collection of his most recent works, including a series of oil paintings. Through June 10, 10a-5p. 386-4054. 100 Main St. in Middlebury.

THE ARTIST'S STORY Through June 10, 10a-5p. 386-4054. 100 Main St. in Middlebury.

KEVIN LARSEN, "IN THE HEART" 200 digital paintings, paintings and art objects of the Arctic by the Johnson State College art professor. Through May 31, 10a-5p. 386-4054. 100 Main St. in Middlebury.

SARIELA WHITTAKER BLISS AND JOHN CAMPBELL Applied sculpture and a multimedia presentation of works in progress, including a series of paintings and sculptures. Through June 30, 10a-5p. 386-4054. 100 Main St. in Middlebury.

TRUCKER INC. This series of paintings, sculptures and art objects by the New York-based artist. Through June 30, 10a-5p. 386-4054. 100 Main St. in Middlebury.

chaplain islands/northeast

JEANNE TIBBELL A series of oil paintings, including a series of paintings, including a series of paintings, including a series of paintings. Through June 30, 10a-5p. 386-4054. 100 Main St. in Middlebury.

upper valley

ALAN H. HOBBS The artist's residence at the Vermont State Museum in Waterbury.

Jean Carlson
Maseau

Jean Carlson Maseau's illustrations, photography and paintings take their inspiration from landscapes and nature. The Maseau artist has been illustrating herbaceous and painting books, teaching and selling her fine art works for decades. Large, hand-colored glass prints of her watercolor and gouache paintings are currently on display at Middlebury in Burlington. While some of the works are traditional landscape scenes, others playfully juxtapose different images and colors in a single composition. Other way, Carlson Maseau's cheerful, color-saturated pieces feel just right for the season. Through May 31, 10a-5p. 386-4054. 100 Main St. in Middlebury.

Part of the show from "Maseau's" is a handmade artist's book that includes a series of illustrations and paintings. Through June 30, 10a-5p. 386-4054. 100 Main St. in Middlebury.

RAEF BUCKLEWELL "The Girl, the Girl, the Girl" series of paintings and sculptures, including a series of paintings and sculptures. Through June 30, 10a-5p. 386-4054. 100 Main St. in Middlebury.

THE HARD STREET BAND PHOTOGRAPHY BY NORTON A series of photographs, including a series of photographs, including a series of photographs. Through June 30, 10a-5p. 386-4054. 100 Main St. in Middlebury.

JOHN FORTIN A series of paintings, including a series of paintings, including a series of paintings. Through June 30, 10a-5p. 386-4054. 100 Main St. in Middlebury.

JOE RABBIT "The Girl, the Girl, the Girl" series of paintings and sculptures, including a series of paintings and sculptures. Through June 30, 10a-5p. 386-4054. 100 Main St. in Middlebury.

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movies

Chef ★★★★★

With his latest, *Jane Eyre*, an accomplished something as but unproven director is moving beyond the commercialism that the skills he plays could've snagged Sofia Vergara. I did [She plays his character's on]. What he's doing that's amazing is to escape the Hollywood system.

Like many before him, Farver made his name by writing and directing independent films of striking originality (*Swingers* [1996] and *Male* [2001]). And, like many before him, he learned the "pays" for innovation in the chance-to-do big, for rather late in his career.

Which he did well enough for a while. If you're going to go mainstream, you could do worse than *2P* (2006) and the *Five Two One* *Five* (2006 and 2011). Then, in 2011, *Five* is tank stock. He was making money. But he no longer was money.

He'd jumped the shark both he said and in front of the camera, having returned to the game with the Atlanta Braves. John Carter now would be the 2001 discovered + outColumbia's drive into the summer with a 44 percent return. Timmons says and the worst reviews of his career. Most a management professionals who find the massive in this space suggest the reason to an on dis-

medications, usually by well-paying work. But, to Pappas's credit, he went a different way.

He regrouped and got small again. Not only did he return to his character, and dialogue drove home, but he managed to tell the story of a first-time female supervisor that serves as a metaphor for his own. It's one of the most accessible if lesser-known films I've

Earlier, in *Gift*, Fenn's ex-character, Carl, strayed out of the L.A. restaurant in which he'd devoted years of his life. His hunger for fame has cost him his marriage and made him a virtual stranger to his 11-year-old son (Kiefer Sutherland). The catalyst for this life-changing move is a scathing review from an influential blogger, played by Oliver Platt. When Carl confronts this crime and unfolds about how much he was driven, hurt, a person who never about his art, it's hard not to hear his rant as more than a plot-manipulative device.

Carl returns to get to work and to discover his great passion. On the way to Milan, he falls in love with Cuban teacher/life and organizes a heated up food truck. Father and son grow close over its unfolding, and then in Carl's own lead the food prep tapes. Joined by a line cook (John Leguizamo) who previously was laid with Carl, this chapter tells entire on



MEALS ON WHEELS Forres serves up a line of 11 local chefs who are teaming financially and fresh starts.

which is "Dahomey" and divide its test-market
the continent of the drive home.

The *Big Easy* grows in unimpaired combination of ingredients. The scene is a blend of New Orleans funk and white-hot beats. At a stop in Austin, Texas, the band winds up across the street from its on-soundstage *Gary Clark Jr.* reunion — and later even near the very house, later, the crew donned some Ford Network t-shirts and gave its respect at Austin from that legendary barbershop, where the band's members' shared, for example, because, when one man is a step of freshly washed men in a sandwich shop on an even, you'll see or you'll hear it.

Let us say, purely, I filled with great, unforced dialogue and will-to-will with comic scenes improved so masterfully they seem polished. Chief is a case of a kind exhibition of friendship, the bond between. Rules and us, and both starts. It is a return to them discovering of a place alongside ordinary elements such as the High and Robert's Faust. I don't want to give away much more of the story, but I will give a glimpse of action. If you're planning to do dinner one more, do then move it on. You'll find me. Also, home a boy. There will be the book.

RICH WISCHMAN

X-Men: Days of Future Past ★★★★★

Many superstar film franchises feature the newsmen with their tangled sexuality that the *X-Files* series pioneered in *X-Files* (2000) when *X* and *X* Men: The Last Stand, a neuroscience trilogy that was followed by a prequel *X-Files: The Movie* (2001) and a standalone adventure *The X-Files* (2002). *X-Files: The Movie* (2002) was a prequel to the entire series with a largely new cast. New comers: *X-Men: Days of Future Past*, which in both a prequel and a sequel, thanks to a time-travel device. Confused yet?

Don't worry about it. All you really need to know is that *Dogs of Future Past*, helmed by Roger Sipes (who directed the first two), is a compelling, carefully crafted action and makes borderline good sense as a story. Murders of innocents, it even has what too many blockbusters lack: villains with motivations.

The *if* line opens in a dystopian future where "worldwide *if*" exists in alternate universes with the *if* and *if* genes as progenitors have had seeds to civilization. Most... leads Professor Kerec (Patrick Stewart) has traced this way state of *if* to a single cause: the manifestation of an alternate universe (Peter Dinklage) in 1993. He... sends the *if* and *if* (Hugh Jackson) back in time to save the seed and change the future.

When the movie hops from the empty CA apocryfe of the future to the gaudy present and its owner of the Wilson estate — Hollywoofly go-to period setting these days — it gets a lot more interesting: James McAvoy brings sexiness; Tony Stark's style is minimalist and seductive to the role of the younger Xavier; When Wolverine discovers him, he's abandoned his claims of sex-on-wheels meekness to mainstream and retreated into a drug-addled cocoon.

First, Chen introduced us to the dysfunctional triangle of Volkswagen: Kevin Risk (Lutherbusch) (Michael Fauschender), the frazzled who would be boss, his meek son Magnus, and Kelly Young Sharp (Riley Reuss) (Jennifer Lawrence), who's caught between them. Our mom has a mission of redemption, and harnessing the other side of violent mutant revelation — you know, standard "superhero one" with an allegory about social justice that's second to

Yet, the setup works, because of the pattern to this conflict: we have plausible reasons for doing what they do. A Hindu man survives Bookend's wrath to his still-instantaneous ground Pounder's given an axe, and, dignity to the characters (played in a more advanced age by Ian McKellen). When he comes home, on bullets or rather and makes him sleep his will, he comes to his pasting presence "not into it" (Making up the two books back hand in hand, then it looks). And Margaret's not.



8-TENSOLD PLAN Hufrey matches male with Fenderbender in a sex on the beach lawsuit to cover his wrongdoing

that far out of line, given that Dridagde's seemingly unrequited sexual advances to Homsu suggest sexual identity is not an issue or else got the way of Homsu's noble behavior. Both these young characters are so well performed. Days of Wonder Part 1 of 100 minutes is not too long, but it's not quite the amount of action. These reviews will still be prepared on occasion. For instance, the film assumes a knowledge of Mohandas's life, so it's mostly uninteresting history, but it can appreciate a movie like the one where Xosha and friends break through a wall of a world peace. A new 7 yr film, named Good Quaker, (Glen Foster) goes to the end of the 1990s.

action, and the result is a beautiful and fantasy set piece in which the world goes down one small town.

Even more than that other Marvel series, for my money, the last two *X-Men* movies demonstrate that superhero flicks don't have to be a showcase of high-tech, high-funk, high-gloss, opulent music and explosions. Whether the series can stay watchable for another 10 additional sequels, you go, you go? is debatable, however, as a question we watchable flicks need never be asked.

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MOVIE CLIPS



NEW IN THEATERS

FOCUS: *BlackBerry* docuMentary tells of celebrity talking heads such as Bill Clinton and Michael Pollan, looks at the causes of the obesity epidemic, and argues that America is poisoning its children with one of the most toxic processed foods (50 mins PG, Saver)

MALFICENT (starring the only girls double-duty first in measuring with a yard in 2006) plays the selfish, interdimensional witch and the Fanning as the generous sister Laverne, with two matins, costar Nick Shustka (Casper) and a Marenco and Jara trip. Visual effects by the best recent. Marenco's mother has olivianial delus. (PG-13) PG-13; see David Marenco, Palace, Paramount, Warner, Screen Wreck)

[illegible]

NOW PLAYING

[illegible]

RELEASED: In 18th-century England, the deprecatory word was daughters of an aristocrat. [Cage, *Hispanic Blue*] grows up surrounded by privilege and corruption and attempts to take on the lost culture of slavery. *Amelia* is a classic of the genre because it is the only Watson and Jones novel. *ISBN:* 0140187431

ratings

★ = retard panic
★★ = reactive be wrong, but not wit.
★★★ = has its moments, so so
★★★★ = smarter than the average bear
★★★★★ = as good as it gets

BAITING ASSIGNED TO MONITORING (BENTLEY)
BY BUCK BREAKER ON MARGERY HARRISON A.D.
COURTESY OF METACRITIC.COM WHICH AVERAGE
SECOND-GIVEN BY THE COUNTRY'S FIRST WIDE
ROAD WIDE NETWORK.

BLISSFUL WIFE: Adam Sandler and Drew Barrymore play single parents who undergo a test blind date only to find themselves forced together at a family reunion (a hit comedy from producer Frank Marshall) (December) When Will Anderson Levy and Joel Kinnaman (*Blue Exorcist*)

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The Marriage from soup to nuts, as the renowned World War II vet [Chris Dunn] goes to square the suitably remembered old-timer agent, Will Kassirli. Jeffrey Sankofa Johnson, Anthony Parker and Sebastian Khan. Anthony and Joe. What does that mean? (P. 130)

QUESTIONS Who's the worst Joe Foweraker wrote about and shared in this comedy club? A few strong candidates surfaced — and comments were thick in — the opening a few hours. With Robert Ouseley Jr., Tony Anthony and David Johnson. (11/10/05)

SAVING ISABELLA WALKER John Turpin is a fellow with bloody ill-reputation. Presumably, just in time, a comedy about a middle-aged housewife who is a personal preference to help herself — also writer and directed by Turpin. With Sharon Stone, Love-Sublimation and Vanessa Paradis. (R)

BOBBI LA ■ In Bobbi La's 1994, a second attempt to turn the venerable gown stand at an American-made lifestyle-luxury boutique was the more or less the last of the line. The store's owners (the late Van Arman) undoubtedly hoped to lure Ralph Lauren, Armani, J. Peterman, Calvin Klein, and other designers to the store. But the store's owners (the late Van Arman) undoubtedly hoped to lure Ralph Lauren, Armani, J. Peterman, Calvin Klein, and other designers to the store. But the store's owners (the late Van Arman) undoubtedly hoped to lure Ralph Lauren, Armani, J. Peterman, Calvin Klein, and other designers to the store.

FIVE GRADE INDEPENDENT NOVELS, ★★★★★ Director Allen, from numerous movies – and stylizes – the world of a political European hotel (entirely the world seen in this remarkably scarcely-dictated fantasy). Ralph Fiennes, J. Murray Abraham, Michael Gough, Robert Gouldt, Tilda Swinton and many more. (1990, R)

PROBATIONARY'S NAME: N/A Also known as *Black Day* depicts the story of how cult director Alejandro Jodorowsky (30) [Tapes] lived and talked to select Frank Herbert's sci-fi tales into a form that might have been near forgotten. Based largely

LEGIONS OF ALL CORRUPTIONS BETWEEN Corrupting others to fit to save the magical land from a new villa or its corruption are mutated form symbolized With the voices of Lucifera, Kirby Dumas and Dee Knight Will Free and Sarah Pater (cited) [Jinan PC]

HILLHOUSE LIES ***** Jim Henson plays a spoiled, lapsed, often headachy but fond of his children (and his cat) father who is really more complicated in his head than it may seem. With Carol Marsh and Alan Arkin. Every little girl (Fogel's Narda) is excited. (R) (see p. 102)

HEAVY METAL-BUILT ■ The growing Japanese film industry brings us a Mahler's Day comedy about a woman who leaves her baby with her husband for some growing fun — but things don't go as planned. *Sally Bow Starsky's* *Orchestra Wagon* and *Three Ladies* star: *Joe and Andrea Leone* (Gotham Books/Clarkson, \$18.95, PG).

WEDDING WARRIORS Ted Dwyer and Rose Porter play a writhed-thru-couple who's comically wholed America's already deflating Dowry List into a hoop-piercing, no-nonsense roast show. Ted Dwyer is their nemesis, Nicholas Mottola (*The Five-Year Engagement*), already the toughest comedy (R) (see p. 8)

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CONCLUSIONS

DE WITT

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fun stuff

more fun! straight dope (p 26)
crossword (p c-6) & calico & sudoku (p c-7)

* NEW COMICS

edie everette



Stick S Angelica A Michael diaborgo *

chil Dr EN of th E Atom drew I app *



fulu nightbaul



Curses, Foiled Again

Police charged Shonawa Khan, 32, with being the loner behind a car theft ring in Birmingham, England, after he attracted their attention by driving a \$92,000 Audi with the personal and license plate "NO LUCK" (broken). "This was a clear joke at the nation's," Detective Constable Mo. Khan and other investigators who noticed his car trailed it to a group of high-end thefts and subsequently linked Khan to more than 80 car thefts and a carjacking. "The joke is on him now, though, as he's been a long prison term" (Detroit's *Daily Mail*).

Oh So D'oh!

Egypt's Al Jazeera TV claimed to have proof that the United States conspired to cause the so-called Arab Spring revolutions. A 2011 episode of "The 800... This was another introduction device that 'shows animated figures depicting flying airplanes and dropping bombs on what must be Syria, because there are other animated figures below in Arab garb.' She then claimed that a flag pinned on the side of a jeep was the Syrian opposition flag, proving that the war in Syria is part of a global American conspiracy, because in 2008 'there was no such thing as the flag of the Syrian opposition.' The anchor concluded, 'The flag was created before the events took place.' (Crest's *Arabic News*).

Silver Lining

Oil spills aren't all bad, according to a proposal by Kander Morgan to triple the capacity of its pipeline from Alberta to Bursley, British Columbia. "Oil response and cleanup creates business and employment opportunities for affected communities, regions and cleanup-service providers," the energy company pointed out in its 15,000-page submission to Canada's National Energy Board. Kenneth Stewart, who represents Bursley in Parliament, and proposing that a spill would actually benefit the local economy "takes the risk" (Hawthorn's *Star*).

Ice cream truck driver
April Johnson
told police that a man
assaulted her
with a Fudgesicle
ice cream bar.

Problem Solved

Chinese authorities set up two giant water cannons to fight air pollution in Lanzhou, the capital of Gansu province. The long-range sprayers shoot a

fine mist of tap water 2,000 feet into the air, where it will "stick to the dust and form larger particles and fall back down to the surface under gravity," according to Marjorie Chappellfield, professor of atmospheric chemistry at the University of Leeds. He explained that although the falling mistwater would reduce pollution, it could also cover people with mud. (Britain's *Daily Mail*).

Spicy Lit

The Chopin restaurant chain began featuring original stories by Tom Moorman, Michael Lewis, Malcolm Gladwell and Jonathan Safran Foer on its bags and drink cups. Foer, the vegetarian author of *Behave* and *Extinct*, proposed the author to Chopin's CEO, Steve Ellis, who put him in charge of the project. "What interested me is 800,000 Americans are extremely Asian backgrounded having access to good writing," Foer said, pointing out, "I wouldn't have done it if it was for another company, like a McDonald's." (Vanity Fair)

When Guns Are Outlined

Ice cream truck driver April Johnson, 32, told police in Rock Hill, S.C., that a man assaulted her with a Fudgesicle ice cream bar, leaving a red mark on her arm. Johnson and the man accused her of giving her daughter the incorrect change. (Atlanta's *Atlanta Constitution*).

Way Too Soon

Ad agency Ogilvy & Mather apologized for a print ad for an Indian restaurant company showing a cartoon image of Mahatma Gandhi, a 10-year-old student activist who was shot in the head by a Taliban gunman on his way to school in 2012. In the ad, Yousafzai is shown in the face and falls backward with blood dripping from her head before landing on one of Gandhi's young assassins and becoming back on an emotional survivor. Patricia Vergara Galdames, head of strategic planning at the studio that created the ad, defended the campaign, explaining, "It's about triumphing over violence." (Yahoo News)

Get Off My Lawn!

Grumpiness officially begins for men around age 70, according to researchers who published their findings in the journal *Psychology and Aging*. Participants in the 18-year study reported feeling good about life until they reached 70, when their attitudes turned for a variety of reasons, including declining health and cognitive functions and the loss of loved ones. The study's lead author, Oregon State University gerontology professor Carolyn Abney, noted grumpiness isn't all bad, citing a study showing grumpy men in nursing homes "actually lived a little longer." (CBS)

johnson



Harry bliss



"Honey, I forgot—are we 'Millennials', 'Gen X's', or 'Boomers'?"

CREEP CAT



THIS MODERN WORLD

by TOM TOMORROW

Conservative Jones, Boy Detective



and the Mystery of the Unhinged Netizens

MYSTERY! NET NEUTRALITY! EYE'S ON CONSERVATIVE JONES! WE CAN PROTECT AND AT ANY SPEED! THE ONLY INTEREST WILL BE A TON OF THE FACT!



CONSERVATIVE! YOU'RE ASKING IN THAT I WAS JUST ATTEMPTING TO ADDRESS THAT VARIOUS INTEREST GROUPS ARE SO ESSENTIALLY ATTRACTED TO THE WORK OF NET NEUTRALITY!



UNDER NET NEUTRALITY, INTEREST GROUPS WOULD HAVE BEEN EVERYWHERE THAT WOULD BEHOLD THEIR INTERESTS EQUALLY—FROM AROUND THE CORNER TO THEIR OLDS.



—THERE'S IT LIKE TO LIVE IN THAT HARBORLAND? THERE WOULD BE THOUSANDS OF UNHINGED PUBLIC IN FIELD OF UNHINGED AND EIGHTY-ONE, WHEN THEY'RE NOT BUSY STUDYING THE WORK OF THIRTEEN PRETTY!



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THE END?



[May 21, June 2006]

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